

BILBOARD MUSIC WEEK

Music-Phonograph Merchandising • Radio-TV Programming • Coin Machine Op.

PAGE ONE RECORDS

BILBOARD MUSIC WEEK
PAGE ONE RECORD

SINGLES

★ NATIONAL BREAKOUTS

No National Breakouts This Week.

★ REGIONAL BREAKOUTS

These new records, not yet on BMM's list 100, have been reported getting strong sales action by dealers in major markets listed in parentheses.

END OF THE WORLD . . .

Shuster, David, RCA Victor 8098 (Summit, AISCAP) (Minneapolis-St. Paul)

DIC MOISE FROM WINDHETKA . . .

City, Cole, Comp 62819 (Bughman, Voco & Comp, AISCAP) (St. Louis)

AUTUMN SOUVENIRS . . .

Rob Moore, Monument 802 (Adult-Rose, BMI) (New Orleans)

HEY PAULA . . .

Paul and Paula, Philco 40284 (Lauri-Morrell, BMI) (Dallas-Fort Worth)

LOVER COME BACK TO ME . . .

Cathlene, Cox 1019 (Hermal, AISCAP) (Atlanta)

OO-LA-LA-LIMBO . . .

Dorsey and the Jesters, Gayden 2076 (Genderson, BMI) (Phila.)

PLEASE COME HOME FOR CHRISTMAS . . .

Charles Brown, King 5426 (Hals, BMI) (New Orleans)

I SAW MAMA TWISTING WITH SANTA CLAUS . . .

George Jones, United Artists 530 (Hawdwood, BMI) (Houston)

ALBUMS

★ NATIONAL BREAKOUTS

MONO

I WISH YOU A MERRY CHRISTMAS, Bing Crosby, Warner Bros. W 1484

PEPINO, THE ITALIAN MOUSE & OTHER ITALIAN FUN SONGS, Leo Monte, Raprice R 6258

MERRY CHRISTMAS, Bing Crosby/Andrew Sisters, Decca DL 8128

CHRISTMAS WITH THE CHIPMUNKS, Liberty LP 3236

SING WE NOW OF CHRISTMAS, Harry Simoes, General, 20th Fox 3002

CHRISTMAS SING ALONG WITH MITCH, Mitch Miller & the Gang, Columbia CL 1205

THE GLORIOUS SOUND OF CHRISTMAS, Philadelphia Orch. (Eugene Ormandy Conducting), Columbia MG 3769

STEREO

MERRY CHRISTMAS, Johnny Mathis, Columbia CL 8031

CHRISTMAS SING ALONG WITH MITCH, Mitch Miller & the Gang, Columbia CL 8027

ALLEY CAT, Earl Fabric, Ace SD 146

BOSSA NOVA, Laís Solari & Ork., Audex Fidelity AF 1981

★ NEW ACTION LP'S

Albums getting initial dollar action in major markets and have not yet hit BMM's Top LP Chart.

MONO

OHIO LATHING . . .

Dean Martin, Raprice R 6054

NEW BEAT BOSSA NOVA . . .

Earl King & His Q's, Capitol CP 405

MERRY CHRISTMAS MUSIC . . .

Harry Connors, Camden CAL 680

WHAT'S A MATTER BABY . . .

Timely, Liberty LPB 2281

DEAR LOHNET HEARTS . . .

Earl King & His Q's, Capitol CP 405

STOP THE WORLD—I WANT TO GET OFF/OLIVER . . .

Marionette, Liberty CL 3270

MERRY CHRISTMAS . . .

Jackie Gleason, Capitol W 758

THE LOHNET BULL . . .

Earl King & His Q's, Capitol CP 405

JAZZ MEETS THE BOSSA NOVA . . .

Paul Winter, World, Columbia CL 1905

SOMETIMES I'M HAPPY . . . SOMETIMES I'M BLUE . . .

Vincent Edwards, Decca DL 4338

CHRISTMAS WITH CHET ATKINS . . .

RCA Victor LPM 2423

FLEETWOODS GREATEST HITS . . .

London ELP 2018

BIG BAND BOSSA NOVA . . .

Ernest Light & His Q's, Command KS 844

CHUBBY CHECKER, GREATEST HITS . . .

Parlophone P 7032

BIG BAND BOSSA NOVA . . .

Quincy Jones & His Band, Mercury MG 20751

STEREO

NEW FRONTIER . . .

Kingston Trio, Capitol ST 1909

BIG BAND BOSSA NOVA . . .

Stan Gatt, Verve VC-8484

(Continued on page 8)

Albums Moving Solidly as Gift Days Approach

Sales of LP records were solid in almost every area of the country last week, but singles fell off. LP sales, according to dealers, were sparked both by the comedy albums that have made December such a boom month and strong action on Christmas merchandise. On the singles front the hottest of the new releases was a Christmas record by the Four Seasons on Vee Jay, a rocking version of "Santa Claus Is Coming to Town."

LP sales were sparked by continuing demand for both the Vaughn Meader and the Allen Sherman whizzes, plus the follow-the-leader other "First Family" LP's, which by week's end totaled four, with more coming. (See separate story on page 4.)

On the holiday front, Johnny Mathis' album "Merry Christmas," on Columbia was the leader in sales. Bing Crosby was again the darling of the record buyers, with his brand new LP on Warner Bros., "I Wish You a Merry Christmas" jumping high into the money chart this week. Crosby was also grabbing action on one of his golden Decca albums with the Andrews Sisters called "Merry Christmas." Close to Bing were the three Chipmunks with their own special brand of Christmas Cheer on Liberty. Other solid Christmas sellers were the Harry Simoes Choral on 20th Fox; our sing-along-Christmas leader, Mitch Miller, with two albums on Columbia; the Philadelphia Orchestra performing Christmas music under the baton of Eugene Ormandy; Ray Conniff and chorus singing "We Wish You a Merry Christmas" on Columbia; Elvis Presley with a serious album of carols on Victor; a Christmas album by Perry Como on Victor; one by Tennessee Ernie Ford on Capitol; a Frank Sinatra album called "Jolly Christmas" on Capitol; a Harry Belafonte holiday set on Victor; a Bobby Vee Christmas LP on Liberty, and an instrumental album by the Ramsey Lewis Trio on Argo.

These were the toppers among the Christmas LP's, but there were still a lot of other categories getting action. Jackie Gleason, Chet Atkins, Pat Boone, the Lennon Sisters, Robert R. Klein, the Mormon Tabernacle Choir, Mahalia Jackson, Lawrence Welk, Mantovani, Fred Ward, Eddie Arnold, Ruth Wexler, Mario Lanza, Jesse Crawford, Charles Brown, the Everly Brothers and Guy Lombardo, all had albums that were jingling sales merrily.

Detroit's Best Yule Ever

DETROIT — Distributors in this town, some of them anyway, have reported their best November ever. LP sales were topping singles as business moved into holiday sales and prospects are high for a record December. This town is kiddingly called Hammond orangeville. It was one of the first to break Jimmy Smith's white album and Jimmy McGriff and Dave (Baby) Cortez both have drawn much sales power from the town. Sandy Stewart and Kitty Kallen are both fighting it out for "Coloring Book" honors.

On the discount front, a rash of discount houses has appeared. Competition has become wild and woolly between the Arlan Imperial City huge shopping center (160,000 square feet) and the Tops Northland operations. Three Tops outlets have either opened or are due to open, and the Gems stores are also factors in discounting. "Oliver," the original cast recording, got off to a good start here since the show was in town prior to its Broadway opening next week.

DJ's Oldies Catch on in L. A.

LOS ANGELES—LP sales have outstripped singles sales in this city, following a general Christmas trend that sees album product spring ahead each year. One of the albums getting special attention in parts of the city is "Moggy Bly's R&B Glides" on the Dub-Tone label. The package contains former R&B hits that carry the jack's name. Packages containing the "Sax" tag also were getting action. "Surtin Safari" by the Beach Boys (Capitol) and "Surtin's Choice," by Dick Dale on Deltona in another.

(Continued on page 8)

NEW ON THE HOT 100

80. LOOP DE LOOP . . .

Jehany Thunder, Diamond 129

82. LOVESICK BLUES . . .

Frank Mills, Vee Jay 477

84. SHAKE SHERIT . . .

Conforms, Gordy 3012

87. ALVIN'S HARMONICA . . .

David Saville and the Chromatics, Liberty 55250

88. WHITE CHRISTMAS . . .

Drifters, Atlantic 1048

89. MY COLORING BOOK . . .

Kitty Kallen, RCA Victor 8124

91. JELLY BREAD . . .

Booker T and the MC's, Star 131

93. SAM'S SONG . . .

Dean Martin and Sammy Davis Jr., Raprice 30138

96. MOLLY . . .

Bobby Goldsboro, Laurie 3148

97. LITTLE TOWN FLIRT . . .

Del Shannon, Big Top 3131

98. DOES HE MEAN THAT MUCH TO YOU? . . .

Eddy Arnold, RCA Victor 8102

99. The 18eme Meuse BRID . . .

Delis, Argo 5428

100. I NEED YOU . . .

Rick Nelson, Imperial 5901

 [View syllabus information at Dept 9 Website](#)
For complete syllabus please access this link

	Rank	Artist	Album	Label	When Released
1	1	THE VICTIMS	THE VICTIMS	Atlantic	1970
2	2	THE VICTIMS	THE VICTIMS	Atlantic	1970
3	3	THE VICTIMS	THE VICTIMS	Atlantic	1970
4	4	THE VICTIMS	THE VICTIMS	Atlantic	1970
5	5	THE VICTIMS	THE VICTIMS	Atlantic	1970
6	6	THE VICTIMS	THE VICTIMS	Atlantic	1970
7	7	THE VICTIMS	THE VICTIMS	Atlantic	1970
8	8	THE VICTIMS	THE VICTIMS	Atlantic	1970
9	9	THE VICTIMS	THE VICTIMS	Atlantic	1970
10	10	THE VICTIMS	THE VICTIMS	Atlantic	1970
11	11	THE VICTIMS	THE VICTIMS	Atlantic	1970
12	12	THE VICTIMS	THE VICTIMS	Atlantic	1970
13	13	THE VICTIMS	THE VICTIMS	Atlantic	1970
14	14	THE VICTIMS	THE VICTIMS	Atlantic	1970
15	15	THE VICTIMS	THE VICTIMS	Atlantic	1970
16	16	THE VICTIMS	THE VICTIMS	Atlantic	1970
17	17	THE VICTIMS	THE VICTIMS	Atlantic	1970
18	18	THE VICTIMS	THE VICTIMS	Atlantic	1970
19	19	THE VICTIMS	THE VICTIMS	Atlantic	1970
20	20	THE VICTIMS	THE VICTIMS	Atlantic	1970
21	21	THE VICTIMS	THE VICTIMS	Atlantic	1970
22	22	THE VICTIMS	THE VICTIMS	Atlantic	1970
23	23	THE VICTIMS	THE VICTIMS	Atlantic	1970
24	24	THE VICTIMS	THE VICTIMS	Atlantic	1970
25	25	THE VICTIMS	THE VICTIMS	Atlantic	1970
26	26	THE VICTIMS	THE VICTIMS	Atlantic	1970
27	27	THE VICTIMS	THE VICTIMS	Atlantic	1970
28	28	THE VICTIMS	THE VICTIMS	Atlantic	1970
29	29	THE VICTIMS	THE VICTIMS	Atlantic	1970
30	30	THE VICTIMS	THE VICTIMS	Atlantic	1970
31	31	THE VICTIMS	THE VICTIMS	Atlantic	1970
32	32	THE VICTIMS	THE VICTIMS	Atlantic	1970
33	33	THE VICTIMS	THE VICTIMS	Atlantic	1970
34	34	THE VICTIMS	THE VICTIMS	Atlantic	1970
35	35	THE VICTIMS	THE VICTIMS	Atlantic	1970
36	36	THE VICTIMS	THE VICTIMS	Atlantic	1970
37	37	THE VICTIMS	THE VICTIMS	Atlantic	1970
38	38	THE VICTIMS	THE VICTIMS	Atlantic	1970
39	39	THE VICTIMS	THE VICTIMS	Atlantic	1970
40	40	THE VICTIMS	THE VICTIMS	Atlantic	1970
41	41	THE VICTIMS	THE VICTIMS	Atlantic	1970
42	42	THE VICTIMS	THE VICTIMS	Atlantic	1970
43	43	THE VICTIMS	THE VICTIMS	Atlantic	1970
44	44	THE VICTIMS	THE VICTIMS	Atlantic	1970
45	45	THE VICTIMS	THE VICTIMS	Atlantic	1970
46	46	THE VICTIMS	THE VICTIMS	Atlantic	1970
47	47	THE VICTIMS	THE VICTIMS	Atlantic	1970
48	48	THE VICTIMS	THE VICTIMS	Atlantic	1970
49	49	THE VICTIMS	THE VICTIMS	Atlantic	1970
50	50	THE VICTIMS	THE VICTIMS	Atlantic	1970

INSTANTANEOUS HIT REACTION!

*New Release by the
Bright New Star*



TRADE MARTIN

HULA HULA DANCIN' DOLL



Coed 573

The New Stars are on Coed



★ **NEW PERFORMANCES**—Indicates original
or revised recordings of previously released material

Ⓢ **Indicates that at 9 p.m. there were**
surprises in rotation

Ⓢ **Indicates that 95% 9 p.m. there were**
surprises in rotation

Ⓢ **Indicates that 90% 9 p.m. there were**
surprises in rotation

WEEK	TITLE	Artist, Label & Number	WEEKS ON CHART
1	5 7 13	TELSTAR Tandem, London 2901	8
2	4 6 4	UMBO ROCK Cherry Chords, Porting 881	16
3	2 2 2	RETURN TO SENDER Eric Burdon, RCA Victor 838	10
4	3 3 3	BOBBY'S GIRL Mercury Music, Nashville 128	10
5	1 1 1	KID GIRLS DON'T CRY Pro Musica, Vee Jay 481	11
6	6 4 6	DON'T GIVE UP Orion, Capricorn 221	11
7	10 20 41	GO AWAY LITTLE GIRL RCA Victor, Columbia 4235	7
8	9 10 16	RELEASE ME "Candy Cakes" Phillips, London 4555	9
9	11 22 43	YOU ARE MY SWEETIE Bob Charles, ARC-Penncrest 1015	6
10	14 14 27	LOWI CAME TO ME Pitts, Epsco 2481	7
11	7 6 7	THE LONELY HILL Tandem, London A 14 303	9
12	10 20 41	KEEP YOUR GAMES OUT MY GARY RCA Victor, Columbia 2901	10
13	8 5 8	ODEI The One Three, Capricorn 128	10
14	15 24 42	HOTEL HAPPINESS RCA Victor, Columbia 1550	5
15	17 25 30	DEAR LONELY HEARTS RCA Victor, Columbia 4235	7
16	25 30 44	TOP-A-NOOD-NOOD Bob A. Jones & The New Jaxx, Philips 101	6
17	12 15 20	GUMMIES Honey Creek, Bell 912	8
18	23 31 45	ROCK AGE RCA Victor, Columbia 4235	6
19	20 23 37	LET'S GO RCA Victor, Columbia 4235	7
20	22 29 34	CHAINS RCA Victor, Columbia 4235	7
21	16 12 18	DANCE WITH THE SCOTLAND BAY RCA Victor, Columbia 4235	12
22	35 55 61	TOLL GUN Capricorn, United Artists 804	4
23	37 72	PEPPING THE ITALIAN PAPER Capricorn, United Artists 804	3
24	28 26 28	WOMAN WOMB Capricorn, United Artists 804	3
25	43 64	TWO LOVERS Capricorn, United Artists 804	3
26	18 9 5	ALL ALONE AM I Capricorn, United Artists 804	13
27	32 43 55	MY DAD Capricorn, United Artists 804	6
28	36 53 94	EXTENDING LOVES & LOWER Capricorn, United Artists 804	4
29	30 48 54	YOUR CREATING HEART Capricorn, United Artists 804	4
30	19 11 9	HET A REBEL Capricorn, United Artists 804	16
31	44 55	SPANISH LACE Capricorn, United Artists 804	7
32	14 16 15	DELAUNAY Capricorn, United Artists 804	13
33	38 66	LITTLE DRUMMER BOY Capricorn, United Artists 804	3
34	56	SANTA CLAS IS COMING TO TOWN Capricorn, United Artists 804	2

WEEK	TITLE	Artist, Label & Number	WEEKS ON CHART
35	42 70	THE RIGHT HAS A THOUSAND EYES Capricorn, United Artists 804	3
36	26 19 23	ESU DESO Capricorn, United Artists 804	6
37	27 33 50	THE PETER AND RICK Capricorn, United Artists 804	7
38	41 52 76	SHUTTERS AND SHARDS Capricorn, United Artists 804	6
39	40 49 53	COMBY HOME BABY Capricorn, United Artists 804	6
40	57 80	MONSTERS' HOLIDAY Capricorn, United Artists 804	3
41	45 58 70	UP ON THE DOOR Capricorn, United Artists 804	3
42	49 74	I SAW LINDA YESTERDAY Capricorn, United Artists 804	4
43	47 65 73	LET'S HISS AND MAKE UP Capricorn, United Artists 804	4
44	21 13 14	MY OWN TRUE LOVE Capricorn, United Artists 804	10
45	58	IT'S UP TO YOU Capricorn, United Artists 804	2
46	70	WHITE CHRISTMAS Capricorn, United Artists 804	2
47	59 92	THE CRIPPLED HOLIDAY Capricorn, United Artists 804	3
48	53 73 86	SEE SEE ORDER Capricorn, United Artists 804	4
49	52 57 60	YOU TROUB A LUCKY PUNCH Capricorn, United Artists 804	5
50	61 78	DON'T MAKE ME OVER Capricorn, United Artists 804	3
51	54 60 67	THAT'S LIFE Capricorn, United Artists 804	3
52	29 17 12	THE CHICK-CHICK Capricorn, United Artists 804	11
53	51 63 77	TEN LITTLE INDIANS Capricorn, United Artists 804	4
54	34 28 24	I CAN'T HELP IT Capricorn, United Artists 804	9
55	77	SANTA CLAS IS WATCHING YOU Capricorn, United Artists 804	2
56	84	HALF HEAVEN—HALF HEARTACHE Capricorn, United Artists 804	2
57	46 50 51	I LEFT MY HEART IN SAN FRANCISCO Capricorn, United Artists 804	20
58	60 75 78	COMBY ISLAND BABY Capricorn, United Artists 804	3
59	67 99	JIMMIE BELL DOGS Capricorn, United Artists 804	3
60	71 88	SOME KIDNA FUN Capricorn, United Artists 804	3
61	67 77 84	THE LOVE OF A DOT Capricorn, United Artists 804	4
62	68 76	TROUBLE IS MY MIDDLE NAME Capricorn, United Artists 804	3
63	63 64 75	A LITTLE BIT NOW Capricorn, United Artists 804	6
64	89	ROCKIN' AROUND THE CHRISTMAS TREE Capricorn, United Artists 804	2
65	82	I'M DOWN BE WASH THIS WINTER Capricorn, United Artists 804	2
66	66 69 72	RAINBOW AT MIDNIGHT Capricorn, United Artists 804	5

WEEK	TITLE	Artist, Label & Number	WEEKS ON CHART
67	75	THE CHRISTMAS SONG Capricorn, United Artists 804	2
68	53 56 63	ODDS-ON-ONE Capricorn, United Artists 804	6
69	72 85 95	ME AND MY SHADOW Capricorn, United Artists 804	4
70	62 68 80	DON'T GO NEAR THE EXAMINOS Capricorn, United Artists 804	5
71	73 79 82	I MAY NOT LIVE TO SEE TOMORROW Capricorn, United Artists 804	5
72	81 84	THE BALLAD OF BEN CLAMPEY Capricorn, United Artists 804	3
73	74 86 92	GONNA RAISE A ROCKIN' TOWN Capricorn, United Artists 804	4
74	76 90 91	STRANGE I KNOW Capricorn, United Artists 804	4
75	94	REMEMBER THEN Capricorn, United Artists 804	2
76	70 87	YOU'RE BEAUTY GOT A HOLD ON ME Capricorn, United Artists 804	3
77	83	YOU'RE GONNA NEED ME Capricorn, United Artists 804	3
78	81	MY WIFE CAN'T COOK Capricorn, United Artists 804	2
79	63 71 83	GOAD ROCK Capricorn, United Artists 804	4
80	90	LOVE BE LOOP Capricorn, United Artists 804	1
81	99	ROCKIN' THE RED-ROSED REMINDER Capricorn, United Artists 804	2
82	90	LOVELESS BLOOD Capricorn, United Artists 804	1
83	85	SAM'S & TROUBLEMAKER Capricorn, United Artists 804	1
84	91	SHAKE SHERRY Capricorn, United Artists 804	1
85	91 94	CAST YOUR EYE TO THE WIND Capricorn, United Artists 804	3
86	88	ECHE Capricorn, United Artists 804	3
87	90	ALVIN'S HARPONICA Capricorn, United Artists 804	1
88	90	WHITE CHRISTMAS Capricorn, United Artists 804	1
89	90	MY COLORING BOOK Capricorn, United Artists 804	1
90	90	JELLY BEAN Capricorn, United Artists 804	1
91	93	TROUBLE IN MIND Capricorn, United Artists 804	2
92	97	JIMMIE BELL DOGS Capricorn, United Artists 804	2
93	95 97	THREE HEARTS IN A TANGLE Capricorn, United Artists 804	3
94	96 96	TWILIGHT TIME Capricorn, United Artists 804	3
95	90	SAM'S SONG Capricorn, United Artists 804	1
96	90	MOLLY Capricorn, United Artists 804	1
97	90	LITTLE TOWN BLUES Capricorn, United Artists 804	1
98	90	DOES HE MEAN THAT MUCH TO YOU? Capricorn, United Artists 804	1
99	90	THE RUSSIA RUSSIA GIRL Capricorn, United Artists 804	1
100	90	I NEED YOU Capricorn, United Artists 804	1

HOT 100—A TO Z—(Publisher-Licenses)

<p> A All About Me (Shirley, 801) B Baby's Breath (Shirley, 801) C Candy Cakes (Shirley, 801) D Don't Give Up (Orion, 221) E Esu Deso (Capricorn, 23) F Fanny (Capricorn, 23) G Gonna Raise a Rockin' Town (Capricorn, 74) H Het a Rebel (Capricorn, 19) I I Can't Help It (Capricorn, 34) J Jelly Bean (Capricorn, 90) K Kid Girls Don't Cry (Pro Musica, 481) L Love Be Loop (Capricorn, 90) M Me and My Shadow (Capricorn, 72) N No More (Capricorn, 80) O Odds-On-One (Capricorn, 53) P Peppin' the Italian Paper (Capricorn, 37) Q Queen (Capricorn, 80) R Remember Then (Capricorn, 94) S Santa Clás Is Coming to Town (Capricorn, 56) T Telstar (Tandem, 57) U Umbro Rock (Cherry Chords, 4) V Vee Jay (Capricorn, 481) W White Christmas (Capricorn, 70) X Xmas (Capricorn, 70) Y You Are My Sweetie (Capricorn, 11) Z Zee (Capricorn, 80) </p>	<p> A All About Me (Shirley, 801) B Baby's Breath (Shirley, 801) C Candy Cakes (Shirley, 801) D Don't Give Up (Orion, 221) E Esu Deso (Capricorn, 23) F Fanny (Capricorn, 23) G Gonna Raise a Rockin' Town (Capricorn, 74) H Het a Rebel (Capricorn, 19) I I Can't Help It (Capricorn, 34) J Jelly Bean (Capricorn, 90) K Kid Girls Don't Cry (Pro Musica, 481) L Love Be Loop (Capricorn, 90) M Me and My Shadow (Capricorn, 72) N No More (Capricorn, 80) O Odds-On-One (Capricorn, 53) P Peppin' the Italian Paper (Capricorn, 37) Q Queen (Capricorn, 80) R Remember Then (Capricorn, 94) S Santa Clás Is Coming to Town (Capricorn, 56) T Telstar (Tandem, 57) U Umbro Rock (Cherry Chords, 4) V Vee Jay (Capricorn, 481) W White Christmas (Capricorn, 70) X Xmas (Capricorn, 70) Y You Are My Sweetie (Capricorn, 11) Z Zee (Capricorn, 80) </p>
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BUBBLING UNDER THE HOT 100

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PAT BOONE

HIS NEWEST & GREATEST ON *Dot* RECORDS

IN THE ROOM

#16416



CAPITOL GEARS FOR IN-OUT GLOBAL DRIVE

Widens Base of Int'l Operation For In-Out Flow

HOLLYWOOD—Capitol Records is building a new international division to expand its operations into full-scale, two-way flow of product from here and abroad. BMW learned last week. This move considerably the scope of its existing international department activities.

The firm's new drive into the global disk market will be launched January 1 under the executive charge of Lloyd Dunn, Capitol Records, Inc., vice-president. Dunn has built a new international organization to effectuate the drive. It will push for world sales, and will include the appointment of an overseas-based European operations manager.

Business Philosophy
Its new business philosophy is that the international market is a new frontier, embracing the sale of U. S.-recorded product abroad and the importing of foreign-produced recordings for release in this country. All Capitol disk product flowing to and from the U. S. will come under the control of the newly formed international division.

This brings under a single divi-

PARA DISTRIBS MEET IN N. Y.

NEW YORK—The Hotel Plaza here, will be the scene of a distributor meeting to be held by ABC-Paramount Records, Thursday, January 3. The firm will unveil 17 new albums on the ABC-Paramount and Empire jazz labels. A majority of the firm's distributors are expected to attend.

Personal roof within Capitol many functions which hitherto have been handled elsewhere in the firm. In addition, the expanded operation will include new activities previously not touched by Capitol. Breakdown of the new division's responsibilities is as follows:

1. Sale of all Capitol disk products throughout the world, outside of the U. S.
2. Angel Records' scheduling, packaging, merchandising and sale in the U. S. of longhair product from abroad.
3. Capitol Classics' recording, scheduling, packaging, merchandising and sale in the U. S. and abroad.
4. Capitol - of - the - World firm's product creation, using foreign recordings in conjunction with domestic concepts, and includes the firm's scheduling, packaging, merchandising and sales liaison throughout the U. S.
5. Foreign singles for release in (Continued on page 10)

Epic Hits Best Sales Year Ever; Gain Is 300%

NEW YORK—Epic Records hit the biggest sales pace of its nine-year history during 1962, according to national sales manager Len Levy. Levy cited a sales level more than 300 per cent over that of 1961, with singles achieving an increase of more than 400 per cent. Among its high points of the year was the first single in the label's history—Bobby Vinton's "Roses Are Red"—to win a gold record. Vinton also hit high on the charts with his first album, George Maharis, star of TV's "Route 66" series, also became a hot seller with both singles and albums. Other top sellers included Adam Wade, the James Brothers, Rudy Greco, Tony Orlando and Florence Darin.

Levy said Epic was starting a Footlight series with the release of the old-Broadway cast version of "Anything Goes."

In the classical field, Epic added the Julliard String Quartet to its roster and achieved continued good sales from George Szell and the Cleveland Orchestra.

Kapp to Present New Year Releases

NEW YORK—Kapp Records will present its first new year program for the new year January 5 at the Savoy Hilton Hotel. The meeting begins at 1 p.m. and will be headed by Philip Shaef, vice-president of the firm's sales division.

The theme of the meet is "Golden National Distributor Meeting" and new albums to be presented will cover a wide variety of talent and material. A dinner show will close things out when key Kapp artists will perform.

WELK ACQUIRES VOGUE MUSIC

HOLLYWOOD—Buddy Meritt last week sold Vogue Music to Lawrence Welk for \$215,000, thereby diverting the output of all Big Band Music. The score of "Mik and Honey" is being transferred from Vogue Music to E. H. Moritz Music Score dealer Jerry Herman is joining ASCAP.



PRETTY DE LO LINDO, actress-aligner, signs seven-year contract with De-Fil, as Lane Cassachin, left, her personal manager, and Bob Kates, De-Fil president, look on. Big promotion plan is under way for year-long first release.

INDUSTRY BRIEFS

Everest's Latest: Terri-Ann

HOLLYWOOD—Everett Records has launched its second subsidiary label, Terri-Ann. Initial releases feature the Four Tones in a single coupling, "Your Georgia Brown" with "Completely Out of Time" as the B-side.

Everett's other label is Aloe Records. The Terri-Ann name for the new label was derived from the first names of Terri Solomon and Ann Cohn, wives of Everett's president and executive vice-president, respectively. Everett's regular distributors will handle the new label.

Perry Mayer to Ad Agency

HOLLYWOOD—Perry Mayer, recently named international marketing manager of Capitol Records, resigned last week to join the Sheldon Marks Advertising Agency. Mayer had been with Capitol for six years, and served the label as national merchandising and advertising manager before his recent appointment.

A veteran in the ad agency field, Mayer had been with agencies both here and in New York for 10 years prior to joining Capitol in 1956. At the Sheldon Marks firm, Mayer will handle account serv-

icing and planning and new business activities. Mayer told Billboard that he was departing reluctantly from Capitol, but that "future opportunities with Sheldon Marks were too enticing to turn down."

Cadman Adds Designer

NEW YORK—Margo Kotlosky, a graphics designer, has been added to the staff of Cadman Records and the Shakespeare Recording Society. She will supervise the artwork connected with both firms' promotional material, folders and mailing pieces. She will also do layouts for the Shakespeare play-texts that accompany the SRS LP's.

Connet Appoints Shavin

LOS ANGELES—Ray Shavin has been named manager of Coast Distributing Company's Los Angeles branch. Shavin was formerly with Pacific Distributors here.

Tamla-Motown Ups Pair

DETROIT—Phil Jones has been named national sales director of Tamla-Motown labels. Prior to joining Tamla-Motown, Jones spent eight years at Angel One-Stop, and two years at Merchants Wholesale, a Detroit truck jobber. Ray Beigel will now be responsible for all singles sales and promotion at the label.

New Dooto Quarters Open in Hollywood

HOLLYWOOD—Dooto Records' President Deontie Williams will open the doors of his firm's new headquarters, Dooto Music Center, on Sunday (23). It brings under a single roof all facets of the Dooto operation, including studios, manufacturing and sales.

The structure, according to Williams, is a \$300,000 development, and in addition to housing the 17-year-old Dooto firm, will serve as a center for community projects including musical programs, club meetings and other events in the south Los Angeles-Compton area. Artists and community dignitaries will attend the dedication ceremony, which will include a special musical program.

Even Without Allie, WB Sales Zooming

HOLLYWOOD—Without counting in Allie Sherman's LP releases, Warner Bros. record sales during its first fiscal quarter (on year starts in September) showed an increase of 175 per cent over the same period a year ago. This was reported by Mike Mainland, the label's president. With the Sherman album sales included, the quarter's increase is whopping 250 per cent.

The company's sales during November alone topped the \$1,500,000 mark, Mainland said. The label has been represented on Billboard's singles and LP charts consistently for the past nine months. Its continuing sales streak was climaxed by Sherman's "My Son, the Folk Singer" LP.

According to the company's figures, the Sherman album has sold \$60,000 as of Friday, November 30, and is now well over 1,000,000. Mainland predicts his company will sell more than 1,250,000 of this package.

Others Who Help
Other strong sales contributors to the label's success include such LP's as "Peter, Paul and Mary" (493,724), Bob Newhart's "Button-Down Blues on TV" (116,755), "The Golden Hits of the Everly Brothers" (19,561), Joanie Sommers' "Johnny Get Angry" (31,125), the sound-track albums "Music Man" (378,268), "Gypsy" (84,150), and "Rome Adventure." Bing Crosby's new Christmas album has sold 116,270 copies.

The label was able to break through to the No. 1 run the top LP's chart twice in a row with new talent, first with the introduction of the Peter, Paul and Mary group, and then with Allen Sherman.

Routes' "Let's Go." Jerry Wallace's "Shutters and Boards," for Challenge, which WB distributes, is also climbing the Hot 100.

Facts concerning the label's sales success were spelled out at the company policy sales meeting held here last weekend (13-16).

Meetings were conducted by Mainland, with participants including artists and repertoire directors Jimmy Hilliard and Sam Appleman. Also at the meetings were Bob Sommers, national sales manager; Joel Friedman, merchandising director; Joe Smith, production manager; and Ed West, district supervisor. Sales managers attending included Sid Schaffer, Hugh Hilliard, D. Kipatrick and Ernie Tiers. Maurice Ginsberg and Marvin Deane represented the label's New York office, with Matt Giffel, Bruce Hinton and Lowell Frank in attendance from the Coast office.

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← **BILLBOARD MUSIC WEEK'S ANNUAL**
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The important people, places and events of the year. World-wide distribution of over 25,000 copies (Section II of the December 29 issue) — to Billboard's more than 20,000 weekly readers — plus 5,000 extra copies to meet the demand for this vital reference issue.

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TONY BENNETT

and a brand new, grand
new Columbia single

**I WILL LIVE MY
LIFE FOR YOU**

**C/w I WANNA
BE AROUND**

4 42634



And still climbing the charts—the Tony Bennett Columbia album:

CL 1400, CA 2007

WEEKLY MARKET ANALYSIS

Bad Chi Biz Leads to Price War

CHICAGO—A surprisingly soft singles picture appears to be behind a one-price price war that has 45 r.p.m. disks ranging from 50 to 65 cents.

A consensus of distributor comments indicates that even the records at the top of the charts are moving slowly, at least slower than they have for some time.

Minot's and Barney's, two of the city's leading r.h.b. one-stops, are the chief head-batters in the current battle. Jimmy Minot dropped his singles to 55 cents. Barney's, not to be outdone, dropped to 50 cents, and Minot followed suit.

Singers and Music Box are holding the line at 60 cents and indicate they intend to stay there. Lorman, with his big juke box following, seems oblivious to the whole thing, as well as might, Charles English has had some 75 per cent or more of the cash machine boys coming into his store for the last couple of years, and the price is staying right where it's always been, 65 cents.

Most distributors, however, agree that albums are particularly strong, with reasons ranging from the benefits of "The First Family" pulling customers into record shops, to a generally hot line-up of good product.

Children's records are doing very well. Seymour Green-spa of Summit, one of the leading distributors for this type product, notes that surprisingly the \$3.96 line is outselling the \$1.98 line.

Among albums, "The First Family" and "My Son, the Folk Singer" continue to dominate sales. The Meader album has leveled off from its head-over-heels sales explosion but it is still strong. The Sherman albums, always a steady mover (though not up to Meader standards) has picked up again.

At least one reason is that while Meader was getting clobbered with discount prices, Sherman was in relatively good shape. Sherman prices never went much below \$2.50, while Meader at times was under that by almost \$1.

Rounding out the hot albums here are "The West Side Story" (a hot gift item), "Girls, Girls, Girls," and Chubby Checker's Greatest Hits."

★ NEW ACTION LP'S

Continued from page 1

ALLEY CAT—GREEN DRUMS ... Bill Smith, Savan 55 67031

THE SHIFTLING WHISPERING ...

SANDS ... Out 57 2542

DEAR LOVELY HEARTS ...

Nat King Cole, Capitol ST 1638

NEW ON THE TOP LP'S

MONO

75. I WISH YOU A MERRY CHRISTMAS ...

Bing Crosby, Warner Bros. W 1484

76. REFINO, THE ITALIAN ...

MOUSE & OTHER ITALIAN ...

SONG LIPS ...

Bill Miller, RCA Victor 6058

77. MERRY CHRISTMAS ...

Bing Crosby/Andrews Sisters, Decca ...

110. CHRISTMAS WITH THE CHIMPUNKS ...

Lingua 137 3256

117. SING ME A MERRY CHRISTMAS ...

Harry Secombe, Columbia, 20th ...

120. CHRISTMAS SING ALONG ...

WITH MITCH ...

Billie Holiday & the Gang, Columbia ...

61 1375

124. THE GLORIOUS SOUND OF CHRISTMAS ...

Philadelphia 1963, Eugene Ormandy ...

126. BOBBY RYAN'S BIGGEST ...

HITS, VOL. 2 ...

Coral C 1038

128. STAR CAROL ...

Terrence Ernie Ford, Capitol T 1071

135. JOLLY CHRISTMAS ...

Frank Sinatra, Capitol W 6703

137. BAD BOSSA NOVA ...

Stan Getz, Atlantic PE 7257

138. BIG BANG BOSSA NOVA ...

Stan Getz, Verve V 8484

140. TO WISH YOU A MERRY CHRISTMAS ...

Harry Secombe, RCA Victor ...

143. SOUND OF CHRISTMAS ...

Barbra Streisand, Capitol AS 647

144. MERRY CHRISTMAS ...

Johnny Mathis, Columbia CS 3021

146. MARIA ...

Barbra Streisand, Capitol AS 647

147. CHRISTMAS SING ALONG ...

WITH MITCH ...

Billie Holiday & the Gang, Columbia ...

149. RHAPSODY IN RHYTHM ...

Billie Holiday & the Gang, Columbia ...

150. ALLEY CAT ...

Billie Holiday & the Gang, Columbia ...

151. BOSSA NOVA ...

Billie Holiday & the Gang, Columbia ...

152. BOSSA NOVA ...

Billie Holiday & the Gang, Columbia ...

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Billie Holiday & the Gang, Columbia ...

163. BOSSA NOVA ...

Billie Holiday & the Gang, Columbia ...

Chappell to Cope With Freebies

By REN GRIEVATT

NEW YORK—The long-festering problem of "freebies" as they relate to publisher mechanical collections, may be coming to a head. It is known that numerous publishers regard the problem as a major one, and that at least one large publishing firm—the Chappell Music Corporation—has taken steps in a revised contract form to make clear the fact that normal royalties are payable on all disks whether actually sold or classified as free goods.

Chappell executives were in the process of instituting a new standard mechanical contract (license) form, which would sharply lighten up on the matter of what constitutes a freebie and what payments will be required in the future. Chappell execs were meeting late last week with various record companies on this project.

According to terms of the Copyright Act, mechanicals are payable on all records manufactured prior to this date actually sold. It has, over the years, become standard practice for publishers not to enforce the aspect of the law concerning manufactured disks if the firm involved was a reputable one. Now, however, publishers are ap-

plying more pressure to get payment on all records made.

Severe Problem

Al Berman, executive of the office of Harry Fox, publishers' agent and trustee, said the matter poses a severe problem for publishers and has led the resolution passed last week by the board of ARMADA which called for an end to freebies.

Publishers have long been concerned with the uncontrollable aspect of freebies. Said Berman: "We have told the record people more than once that if they would submit a request to print an end of freebie distribution they plan, we might be able to reach some understanding on this matter. But it's no secret how this string gets untied."

Sell Pay Presser

"The publishers argue, and justifiably, that freebies are no different than records sold when it comes to paying the pressing plant," says Berman. "You pay them for all the pressings and publishers feel they should get paid for them too. It may be that manufacturers want the concept of the freebie maintained because of excise tax multipliers. Perhaps they feel they don't."

Stations Put on Musical Tributes Here and There

NEW YORK—Another round of long-remembered "musical tributes" is being scheduled this month by radio outlets in a number of major markets. A few noted by Billboard:

WVVR-FM, New York, plans a multi-program blockbuster called "The Music of Christmas." Recording of Arturo Toscanini, in which the station has made special arrangements with the late maestro's son, Walter Toscanini.

The WVVR series will be launched with a 50-minute special on Christmas Eve, and then will begin, on January 1, to cover Toscanini's distinguished career with "Discography, 1920-1954" and with "The NBC Era," the latter being re-broadcasts of the 50-minute NBC Symphony concert aired 1936-1954.

Chicago's WCFL was scheduled to air a special one-shot salute to Glenn Miller on December 15, the 15th anniversary of the band leader's disappearance over the English Channel.

Honoring the Miller tribute, being aired for the second successive year, is WCFL personality Mike Rappach, who has taped interviews with many more former Miller performers and friends. The show was broadcast as a two and one-half hour event.

In recognition of Beethoven's birthday, December 16, KCMJ-FM, Dallas, will play nothing but Beethoven recordings throughout the day.

The all-day program, arranged by Ray Khang, the station's program director, who also wrote the continuity, will include the best recordings of the composer's symphonies, sonatas, concertos and quartets.

One unusual feature of the all-Beethoven program, according to Khang, will be four different airings of the same symphony, in recordings of these masters: Bruno Walter, Arturo Toscanini, Wilhelm Furtwengler and Otto Klemperer. This he says is a local first in the classic music field.

have to pay the excise tax on freebies but I'm afraid," the Fox exec stated, "that just doesn't cut any ice with publishers."

"Some record companies who are continuing to distribute freebies, are now charging a token amount for them to distributors and one-stops. This amount is set aside by the record people to pay the royalties. We feel that the companies should do this or make some arrangements to pay so that they won't get hit with a big amount months later when our audit are done," Berman concluded.

It is known that a growing number of disk firms are selling freebies or between 15 and 20 cents (See December 1 issue). Among labels charging for freebies (other than de-cas) are MGM, Monument, UJA, Chess, Checker, Argo and Vee Jay.

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and all the other Hirts!



LPM/LSP-2446



LPM/LSP-2366



LPM/LSP-2497

RCA Victor



The most trusted name in sound



350 Help John Kaplan Launch New Distrib Office in Detroit

DETROIT — Some 350 record traders from around the country joined John Kaplan as he unveiled the plush new quarters for his Jay Kay Distributing Company here last Sunday (9).

Kaplan has more than 8,000 square feet of space in a new, one-story building which he helped design to specifically house his distributorship.

Opening of the new Jay Kay quarters couldn't have been better timed, as the city filled with out-of-towners for the big American Record Merchants & Distributors Association (ARMDA) meeting in nearby Southfield.

The Gaylords, record artists, were on hand, as were the following manufacturing representatives: Red

Schwartz, Vee Jay; Mr. and Mrs. Irwin Steinberg, Fred Katz and Kenny Myers, Mercury; Len Sachs, Jerry Wexler, Nesuhi Ertegün, Atlantic; Herb Carsek, Vanguard; and Irv Biigel, Tamla.

Distributors included Bud Lampe, St. Louis; James Martin, Chicago; Irwin Fink, Newark; Jake Friedman, Atlanta; Henry Drax, Detroit (in an adjoining building); Bill Schocket, Malvern, N. Y.; Carl Glaser, Buffalo; Bud Chason, Oakland, Calif.; and James and Harry Schwartz, Washington.

Jay Kay is one of the Midwest's leading distributors, handling Dot, Mercury, Verve, Atlantic, Vee Jay, Smash, Tamla, Vanguard, Westminster and Recordsome releases.

Capitol Gears for Global Drive

Continued from page 6

the U. S., including their selection, liaison with Capitol's artist and repertoire department's executive in charge of singles (Voyte Gilmore), and liaison with Capitol Records Distributing Corporation in scheduling, promotion and artist's relations.

6. Imported records, to be handled by a new department being organized, will be shipped into this country from Capitol's RMI affiliates throughout the world. Importations revealing sufficient U. S. market sales strength can then be manufactured in this country for release under the Capitol or Angel sales corps. Also, specialists in import sales also will be used.

Duane, who heads the refurbished

international division, tackles the new responsibilities armed with the know-how of having served the label as a CRL vice-president for more than a decade. During this period he was vice-president in charge of sales and merchandising, then vice-president in charge of artist and repertoire, and more recently the label's vice-president of marketing, which included the former international department. That department has been one of the label's top money-makers. (Duane also is executive vice-president of Capitol Records International Corporation.)

Duane's top aid in the new organization is Bud Fraser, CRL vice-president, and the international division's director of sales. He had

headed sales for the former international department during the past three years, adding sales abroad. His responsibilities now have been expanded to include direction of the new division's sales domestically as well, including classical products, Capitol-of-the-World, and imports. He is one of the label's veteran upper echelon men.

Dick Kising, former international marketing manager, will move to Europe to serve as manager of European operations, thereby giving the firm a resident representative abroad. He, similarly, has had a long career with the label, serving it as salesman, branch manager, national promotion manager and merchandising manager, before moving into international three years ago.

John Coveney, a prime force in the firm's classical operations for the past decade, co-ordinates the label's lengthy activities from his New York headquarters, and handles classical artist's relations. He is chief contact man with RMI concerning artists, concerts and markets.

Dave Dexter, one of the oldest members of Capitol's staff in years of service, will add to his present a.k.a. activities of Capitol-of-the-World the merchandising of the COW line, and selection of foreign singles product for Capitol release.

Jerry Frazer continues as Angel Records sales manager, reporting to Fraser, and is aiding in organizing the new import department. Prior to joining Capitol several years ago, he was an independent distributor (San Francisco), specializing in imported and domestic classical disks.

Bob Myers, Angel artist and repertoire director, retains that position, and will take a more active part in Angel merchandising.

Arthur Damcan, a 15-year Capitol veteran, will become the division's manager of administrative services, in which capacity he will serve as analyst and co-ordinator

LOOKS LIKE RICK GOES TO DECCA

HOLLYWOOD — At press time, contracts were being drawn up for Rick Nelson to go to Decca Records. Nothing had been signed as of Friday (14), but indications are that the contract will be consummated early this week.

of its activities. He has been in the label's sales, merchandising and research departments, Mura recently he organized Capitol's educational department.

Julius Varady, with Capitol for a decade in export and import, continues as manager of the firm's export order service operations under direction of Bud Fraser.

Dick Jones, in addition to his present a.k.a. responsibilities, assumes part of Bob Myers' assignments, including review of Angel tapes, aiding in the determination of releases in the U. S. Jones has been with the label since it first invaded the classical field with the Telefunken line, and the birth of the Capitol Classics label.

Harold Buloyan, a former classical disk dealer and distributor, will remain with Angel as a key member of its sales and merchandising crew. Jack Cohen and Fred Dumortier will continue as classical sales and promotion managers on the East and West Coasts respectively. Ted Lindgren will serve in the same capacity in the Midwest, out of Chicago. The CRDC classical sales force will complement the division's activities by probing its avenues in the field.

Duane will benefit from the presence of Alex Purges as adviser and consultant to the international division. Purges first paved the way for Capitol's entry into the international marketplace some 15 years ago when he joined the label after many years in the international field for Columbia Records.

CHANGES IN BUYERS' GUIDE LISTINGS

Following are additions and corrections to Billboard Music Week's 1962-1963 Buyers' Guide and Atlantic Sales Report, which are distributed on one of the August 4, 1962, issues of *Billboard*. These changes should be checked by each buyer's office. All companies whose listings change due to a new address or change of contact for which attention is given are printed in bold condensed letters to bring the changes to their notice as well as to meet press' buyers' needs.

W. S. Services & Supplies

ATTORNEYS

William E. Smith, 4801 Solina Ave., Hollywood 28, Calif.
Martin A. Madoff, 1201 Broadway, New York 24, N. Y.

EMPLOYERS & MAILERS

Optima City of Calif., Box 812, Berkeley, Calif.

JACKET MANUFACTURERS

Advent Paper Box Co., (Atlanta) Bldg. 1000 N. 42 St., Los Angeles, Calif.

PROMOTION & PUBLICITY

Gayly Productions, 370 E. 82d St., New York 22, N. Y.

RECORDING STUDIOS

1005 First, 2414 Hollywood, P. D. Box 7281, Oshkosh, Wis.
Patmore Rec., 3920 Cahuenga Blvd., Hollywood 28, N. Y.

TAPE DUPLICATION

National Tape Rec., 1230 N. E. Highway 46, Pompano, Fla.

MISCELLANEOUS

Artists Express Assn. (National) Merchants, 79 W. Market St., Chicago 2, Ill.
David J. Williams Assn. (Commercial), 6000 1st St., Warren, Conn.
Barker Corp. of Calif., 17401er Canby, Box 812, Berkeley, Calif.
Chuck Wilson Audiovisual Recs., 4264 Solina Ave., Hollywood 28, Calif.
Sears Air Press (Music Dept.), 6068 Solina Ave., Hollywood 28, Calif.
Trucking Representatives, (Sales Rep.), 52 E. 47th St., New York 17, N. Y.

Say You Saw It in Billboard Music Week

LIMBO ROCK

WORLD'S LONGEST LIMBO ALBUM!

COLISEUM LP CM/LP 1001

Continuous Limbo with **BILLY STRANGE**
and **THE TELSTARS**



For parties at home—a Limbo instruction booklet with diagrams, pictures and gags included with each LP.

WHAT HAPPENED TO BABY JANE?

SHE HAS A BIG SMASH!

**"DOGGIE IN THE
WINDOW"**

BY

**BABY JANE
AND THE ROCKABYES**

UNITED ARTISTS RECORDS NO. UA 560

Another first from



The Proudest Name In Entertainment

Suggestions to Cure Industry's Ills

Continued from page 5

used to address the group but did not appear.

Many Fireworks

The two-day meeting was marked with considerable fireworks. Distributors, however, were agreed on one thing: there is chaos in the record business and something must be done immediately.

Ames Hellerich, president,

Columbia Up 16%

Continued from page 5

Hodges, Steve Lawrence and Eydie Gorné, Theodorus Monk, Dou Costo and Terry Snyder, expected to contribute to increasing sales levels next year.

In the classical field, Lieberman extolled Eugene Ormandy and the Philadelphia Orchestra as "the first symphonic group to sell over 1,000,000 LPs in a period of one year." He added that the group's "Glorious Sound of Christmas" was the fastest selling classical album in the history of the business.

Lieberman also singled out as heavy contributors to the label's 1962 success such artists as Leon and Bernstein and the New York Philharmonic, Vladimir Horowitz, the Mormon Tabernacle Choir, Igo Stravinsky and the late Bruno Walter.

On the production front, Lieberman took note of the acquisition of the Bradley Studios in Nashville and ground-breaking for a new manufacturing center at Santa Maria, Calif., as significant developments of the year. He also hailed the start of the CBS record label in various overseas countries and the good sales levels achieved by wholly owned subsidiaries in Argentina, Australia, Brazil, Canada and Mexico.

strive to improve the economic health of all interrelated facets of the industry."

He also emphasized that "ARMADA will not be a crutch for weak distributors."

In addition to voting an allocation of funds for counsel to preside for an FTC investigation, the board appointed a committee to work with the commission for the establishment of industry guide lines and rules.

A legal representative pointed out that as an FTC conference could lead to a set of industry standards and a ruling making transshiping illegal. He advised proceeding on the basis of the Robinson-Palman Act (anti-trust) and seeking clear definitions of the functions and status of rack jobbers, one stops and the various pricing schedules for each.

Tell It to Ackerman

In order to implement its stand against direct shipping, the board urged members to report all violations to its executive secretary, Paul Ackerman, who would intervene at the manufacturer level.

Several distributors charged manufacturers with co-opting to the large volume potential of rack jobbers.

In urging a more realistic 75-cent list price, the board discussed a possible distributor price of 49 cents and a manufacturer price of 37 cents. The lower price was to be tied in with the elimination of free goods which distributors felt was one of the chief causes of transshipping.

The board also recommended more equitable contractual agreements between distributors and manufacturers and proposed excessive loading and preferential discounts.

In the event a distributor was terminated, the board said the manufacturer should be obligated to take all stock on hand. Also called for was a settlement of all bills between distributor and manufacturer.

The new distributor, in turn, would also assume all obligations made by the previous distributor to dealers and other outlets.

Allocation Quotas

The board voted to urge manufacturers to discontinue the practice of allocation quotas with additional percentage incentives. They noted that such practices often placed distributors in a position where he was encouraged to transship, sometimes out of fear of losing the line.

Manufacturers were urged to discontinue the practice of giving preferential discounts to distributors for accounts. Some distributors felt that large users were often able to get "kickbacks" from manufacturers over and above that given by distributors.

The board voted in favor of a 10-per cent over-all return privilege on all goods—singles and albums—plus a 100 per cent exchange on cutouts, a 100 per cent exchange on defective merchandise, and a 100 per cent return on allocations.

Other recommendations included: (1) Identify mono and stereo records on the front, back and spine of each album; (2) publish a guide to better selling as an aid to retail merchants. This would include merchandising ideas, cuts of fixtures, store layouts and other promotional ideas.

Kenny Myers, Mercury, and Larry Sachs, Atlantic sales chief, informally explored areas of closer co-operation between distributors and manufacturers.

Named to the FTC committee along with Hellerich were John Kaplan, Detroit; Bill Schochet, Malverne, N. Y.; and Harry and Thelma Schwartz, Washington. Schochet was also named to

Artia Firm Files Under Bankrupt Law

NEW YORK—Artia-Parliament Industries, Inc., has filed for an arrangement under Chapter 11 of the Bankruptcy Laws. The action was taken in New York Federal Court Monday (19).

The development grew out of revelations a week ago that a factoring concern, known as Century Industries Company, Inc., had bought Artia-Parliament about \$1,100,000 against accounts receivable of about \$1,650,000. It later developed that the accounts receivable had an actual worth of only about \$600,000, a fact which threatened to wipe out all profits for the factor this year.

Later, it was brought out that the Harry Fox Office, acting on behalf of publisher clients, had put Artia-Parliament on notice to pay up all outstanding mechanicals at once. If this was not done, the Fox warning continued, any further use of material controlled by Fox clients would be regarded as an infringement of copyright.

These developments were followed by the Chapter 11 petition, under which the firm seeks permission of creditors to continue in business, after which a settlement plan would be offered to creditors, Artia

draw up proposed contract forms between distributors and manufacturers.

Present at the meeting. In addition to those mentioned, were Henry Drex, Detroit; James Martin, Chicago; Bob Chilton, San Francisco; Bud Lampe, St. Louis; Jake Friedman, Atlanta, and Carl Glazer, Buffalo.

Dot's Test

Continued from page 5

would result. To test his concept, Wood earlier this year had the Selig J. Smith Company design a rack specifically to Dot's requirements. The rack was designed to provide full cover display of 24 separate albums with room for 20 albums in each compartment.

The first unit went to Judkins' store. Gradually, the test was spread to 300 dealers, and more recently, it gained its present momentum, reaching the 1,500 mark.

In making a rack available to a dealer, the Dot distributor suggests that he stock a list of 51 proven sellers. The final choice, however, is up to the dealer as to what he wants to carry, or the percentage of mono vs. stereo he will need in his location.

Judkins explained that the host of Dot sales often stems from the fact that the product is on hand. A customer may want a certain tune, and in checking to see where it is available, more times than not, he will happen to have it in a Dot version on the rack. Rather than wait for another recording to be ordered, the customer buys the Dot version. This proves the Wood theory that if it's in stock it will sell.

listed liabilities of \$1,150,000 in secured claims and \$1,423,247 in unsecured claims. Total assets of about \$730,000 were claimed.

The debtor's financial troubles arose, according to the affidavit, because of too rapid an expansion with insufficient operating capital. New financing is now anticipated to enable the firm to continue in business.

A companion Chapter 11 petition was filed by Recording Artists Music Corporation, for which Artia-Parliament is based as managing agent. The firm listed liabilities of \$261,540 against assets of \$125,

"Man, but it's cold outside.

But

Baby, it's sizzling

at Chess. And here's why!"



THE ORIGINAL VERSION

"MAMA DIDN'T LIE"

by

JAN BRADLEY

Chess #1845

"EVERY DAY I HAVE TO CRY"

by

STEVE ALAIMO

Checker #1032

"WOULD IT MAKE ANY DIFFERENCE TO YOU"

by

ETTA JAMES

Argo #5430

"THE JEALOUS KIND"

by

CLARENCE HENRY

Argo #5426

"LONELY BABY"

by

TY HUNTER

Checkmate #1015

"BOSSA NOVA BIRD"

by

THE DELLS

Argo #5428

**Johnny
Mercer's
Latest**

"I WANNA BE AROUND"



TONY BENNETT

COMMANDER PUBLICATIONS

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MARSHALL ROBBINS, Gen. Mgr.

columbia  records

Watch for TRUSTIN' HOWARD'S "DISC JOCKEY MEETING"—Reprise Records

CLUB OPENS AFTER LEGAL HASSLE, for

Nothing Stays Those Bunnies

By REN GREVATT

NEW YORK—After a week-long series of battles with the State Liquor Authority regarding its liquor license, the city of New York at the matter of a cabaret license, the Playboy Club opened on schedule here Saturday evening. (S) with a wing-ding, celebrity-studded, \$100-a-plate party for the benefit of the Parkinson's Disease Foundation.

Because of the private "by invitation only" nature of the affair, the city bent far enough to allow all acts to work for the big spending, picked-a-house opener. Beyond this, the club opened on successive nights without takers, pending a decision on the cabaret license prompted by the city by week's end. Light-hearted, musical, it was obtained on the basis of the club going open to the non-booking public. (Cardboard) were given out to non-booking members. Playboy management was expected to fight this issue through. A similar legal battle was waged when the original Chicago Playboy Club opened.

Rollicking Staff
Standout act of the opening bill and in, like the others, for a four-week stand, was the Kirby Stone Quartet. The boys do a rollicking set, with an emphasis on humorous lyrics and some bang-up impressions by Larry Foster. These include such as Billy Eckstine, Walter Brennan, Mel Tormé, the McGuire Brothers, Tony Martin, Tony Bennett (who was in the audience to catch his own take-off), Lou Hunter and even a Vaughn Meader doing the President.

The Stone group then pull a neat intro for their progeny, the Bobby Doyle Trio, by a clever use of a harmony sound. Stepping away from the mikes, the harmony voice continues, as though on a clicking, it's actually the Doyle group accompanying the Stone Quartet. The lads then turn in some neat, Hi-Fi styled harmonies from their collective spots on piano, bass and drums. Both groups wind up with a rousing version of Ray Charles' "What'd I Say."

On the same Playboy bill is thrash Todd King, who pleases with "Moonlight in Vermont," "The Lady is a Tramp," "Porgy," and some neat special material.

Fast and Fussy
In the Penthouse, the lead attraction is comic Jackie Gayle, a veteran of the Playboy circuit.

TIS OF 14 SKYDOME CLUBS HAS NASHVILLE OPENING

NASHVILLE—Funnymen Dave Gordan opened the new International Skydome Club here last Monday p.m. in the lower level of a suburban restaurant. Delays in steel shipments have slowed down construction of the club's quarters on the roof of the Hermitage Hotel, thus forcing a move to borrowed quarters. The private club, Nashville's first of this type, is the first of 14 clubs planned in most Southern States.

International Skydome Clubs are the brainchild of A. P. (Sonny) Morris Jr., of Nashville. His second opening, featurer Rusty Warren, is planned February 14 atop the Farnham Hotel, Knoxville, and will be followed with the opening of a third club on the roof of Atlanta's Piedmont Hotel. The Skydome name comes from the structure which will house the clubs, a large dome-shaped, fireproof, purple and white, inverted nylon bowl forming an enclosed roof garden.

The club, with a limited membership in each city, is expected to open each the first of a four-week entertainment featuring top-name acts. The Nashville club plans to re-open January 21 atop the Hermitage with the Chad Mitchell Trio. Otto Bach and his Combo will supply the music on a permanent basis six nights weekly.



THE BOBBY DOYLE TRIO

who's a mighty fast and funny man with his running pants. His take-off of the late Louisiana governor Earl Long is good for plenty of laughs.

Unfortunately, two other acts in the Penthouse group are a bit less impressive. Thrush Nichelle Nichols, who was at one time in the Chicago, Second City revue, appeared nervous. Billed as the "voice of passion,"

she has the proper looks and movement, but the voice doesn't match. Three Young Men From Montana, a vocal group in college-type swains, achieved but a dubious reception.

In the Living Room, Danny Apolinar on piano, with his trio, turned in some refreshing combo work. And a pleasant jelling of swinging jazz was dished up by another combo featuring Kai Winding on trombone and Al Billecca on alto, with a rhythm group. Needless to say, on all six levels of the club, the bunny contributed their own high-class entertainment.



BUNNY WANDA CHASMS call for Playboy breakfast.

TALENT TOPICS

New York

Newspaper printers' strike (seven Manhattan papers, two on Long Island) has blacked out entertainment news and promoters are making apologetic noises. One, though, ingeniously displayed two copies to join picket line at New York Times, each carrying sandwich sign: "Please settle strike so everybody can read about 'The Affair' at the Henry Miller Theater."

Debbie Reynolds to Las Vegas Rivera for the first night club shot December 19. . . . **Original** Fasters are there at the Thunderbird. . . . Trend in the garbaging spiral is to dancing, with Henry James at the Planting and Tex Beneke at Sahara. Thunderbird, Hacienda and Desert Inn also heavy for dancing customers.

Eleven record companies after Roy Hamilton, who is leaving Epic. He hasn't made up his mind, says personal manager Bill Cook. . . . **Sugar Ray** Robinson, nightclub tour overseas, featuring songs from his Confidential album, "I'm Still Swinging. . . . Home Town Boy" Mike Good Day held for Robert Goulet in Las Vegas. . . . **Singer** Mike Clifford headlines Jerry Morra Kaufman's Christmas show at Brooklyn Fox. . . . **Barbara Lynn** just back from one-nighter tour through Louisiana, Florida and Texas. . . . **Vaughn Meader**, who owed Blue Angel eight weeks' work before his album set off the fireworks, settled to do Christmas Week.

ROAD STUFF: Ray Charles has one-nighter at Shrine Auditorium, Los Angeles, December 26. . . . **Tommy Carroll** at Hotel Statler, Dallas, Sunday (23). . . . **Bobby Bland** in Houston. (Continued on page 29)

LIVE REVIEWS

NIGHT CLUB

Erick Darling Goes It Alone

Erick Darling, a veteran of the folk-swing wars, has entered the burlesque of the ballad alone. The Vanguard Records artist, who has campaign ribbons for bitches with his own Tarrans and the Weavers, has left the security of the group to sing alone at the Briar End, the coffee-and . . . club in New York's Greenwich Village.

Darling returns to play his act off the cuff. The singer picks and chooses his tunes as he feels along, and for that reason his performance has its ups and downs. It doesn't build.

Blues and rock songs evolved as favorites on the night reviewed (11). "Train Time," "Jenny," "Dry Bones" and a blues impersonation of a young folk aficionado showed off Darling's humor and depth of talent. Once he performs the material in dramatic continuity, his act should grow more impressive.

Shunning the bill with Darling was Woody Allen, a comic of simple wit and imagination. He, too, is building an act. His stories, though they are filled with hilarious aides and comment on contemporary conditions, often fizzle when the anti-climatic point is reached.

The Bitter End has become a solid proving ground for tomorrow's talents. The current show, which will continue through the end of the year, is well worth a viewing.

JACK MAHER

CONCERT

The Casadesus Take Charge

Robert, Gaby and Jean Casadesu dominated the stage at Philharmonic Hall in New York last week (11) when they

(Continued on page 16)

ARTISTS' BIOGRAPHIES

For your information on these artists' past and present careers, if signed and listed as to 2 or 3 years. Some biographies will help you build a successful career.

LOU MONTE
(Reprise)

PERSONAL MANAGER:

George Brown, HOME TOWN;

Lyndhurst, N. J. HARRY FLYING;

BACGROUND: Billed as

"The King of Italian-American

Hit Records," Lou Monte is far

from an overnight sensation. He

has made singing and playing the

guitar his career for the past 20

years. Monte started as a solo

and was advancing in the busi-

ness when World War II began

and he enlisted in the Army.

After his discharge, Monte got

his first real break when he got

his own radio show over station

WAAZ in Newark, N. J., and soon

after took over a TV show for

the same station. At the same time

he also filled local club

dates. But just as Monte's career

was moving along, he was seri-

ously injured in a automobile ac-

cident. After four months in a

hospital, Monte finally walked out,

fully recovered. Monte's per-

sonal manager, George Brown, brought

Lou and the song, "Dark-

ness Struts the Bull"—Italian arrange-

ment—so RCA Victor. Monte

recorder it and followed this solo

with a string of others for Victor including

"Italian Huckleback," "Lazy Mary,"

and "Sheik of Araby." Since then

Lou Monte has made records,

night club and personal appearances,

guest spots on TV and radio

and is presently making it big again

on a new label—Reprise Records.

LATEST SINGLE: A smash hit, his first chart item for Reprise "Pepino the Italian Mouse," leaps into the No. 23 slot this week on the Hot 100 as a Star Performer.

HERB ALPERT & THE TIJUANA BRASS
(A&M)

AGE: 27. **HOME TOWN:** Los Angeles. **BACGROUND:** As a great fan of the traditional Mexican sport of bull fighting, trumpeter Herb Alpert organized the group known as the Tijuana Brass to record a permanent melody written by a friend that projected the inspiration and flavor of the bull ring. The ensemble was actually formed while Alpert was sitting in with a Marchal Band in Lignere. Alpert is now a newcomer to the record business. He was the producer of the hit single by Dante and the Everettes titled "Alley-Oop," and Jan and Dean's top tune "Baby Talk." As a songwriter, his credits include Sam Cooke's big hit of "Wonderful World."

LATEST SINGLE: "The Lonely Bull" is still scoring on the chart as it moves into the No. 11 slot this week on the Hot 100.

COMING
NEXT
WEEK

Billboard Music Week's NEW, BIGGER, BETTER, BROADER SPECIAL YEAR-END EDITION

Built on a theme of **SUCCESS** in the World-Wide
Music-Record-Automatic Industry

December 29, 1962

BILLBOARD MUSIC WEEK

In Two Sections.....Section 1

THE MOST IMPORTANT INTERNATIONAL MUSIC EDITION EVER PUBLISHED . . .

in this section ...

**1963
WHO'S
WHO IN THE
WORLD OF
MUSIC**

Spotlighting

**RECORD
LABELS**

...and Their Top Records
Around the World

**MUSIC
PUBLISHERS**

...and Their Song Hits
Around the World

**RECORDING
ARTISTS**

and Their Record Success
Around the World

**FORECASTS
FOR 1963**

...Products and Possibilities
Around the World

Saga of the Bossa Bath at Carnegie: Musicians Cost a Lot of Cruzeiros

By SAM CHASE

NEW YORK — The recent Carnegie Hall bossa nova concert featuring Brazilian artists lost nearly \$10,000 for its producers, despite a sell-out house. According to Sidney Frey, president of Audio Fidelity, Inc., who was co-sponsor of the affair with Show magazine, the receipts came to \$8,465.92, while expenses ran to \$18,118.49 which made the loss \$9,852.57.

The musicians alone cost \$7,876.60, nearly the amount of the receipts. The extraordinarily high talent cost stemmed from two factors: the unplanned and unexpected arrival of many musicians not scheduled to be on the program, and Frey's sympathy with the financial difficulties of many, which caused him to pay them a minimum of \$194 each, the recording industry fee, instead of the customary \$26 concert rate.

Frey said this flood of talent that was the most criticized aspect of the concert. Frey pointed out that "it wasn't until the last minute that the bulk of the Brazilian participating in the show decided to come to New York." Previously, a complete concert had been prepared with a limited number of artists contracted. During the week prior to the concert, the majority of those who performed suddenly turned up in New York.

Some Problems

As Frey put it, "The problem was, should we keep these people from participating in the show, especially since some of them had gone heavily into debt and some of them, in fact, bought their air tickets on time. Or, should we allow them to participate?"

"Frankly, we did not have the heart to turn them down. As it was, it was a fantastic major miracle that we were able to have all of these people on stage during a three and one-half hour concert."

Frey adds sadly that all got their chance, but to the detriment of the American musicians who performed last and had their time reduced to a point where "wherein major stars Stan Getz and Gary McFadden played only some 35 to 40 minutes."

Audience Loved It

Despite the problems of too crowded a program, (45 selections were played or sung), the audience reaction was extremely good," said Frey, as can be

proved by "an excellent recorded document" which he made at the time.

Frey admits that the 10 un-scheduled acts, when superimposed on the nine he had booked, complicated the staging as well as scheduling with what seemed countless adjustments of the many microphones, which besides Frey's numbered same to 10 of Carnegie Hall, U. S. Information Agency, Voice of America and CBS-TV.

Frey now states that "any bossa nova concert should be limited at the very outside to no more than two or three acts." Because of the intimate style of

the Brazilians as compared with U. S.-style bossa, "Only under the most ideal circumstances can an individual Brazilian act be shown, and only by itself."

Frey added that those who were disappointed in the performance of the leading artists at the concert "expected bossa nova to be something absolutely wild, or at least this is what the critics expected, but they should hear it mind that the bossa nova that they heard or that they commented about was the super-cool Brazilian variety that makes a masterpiece of understatement."

LIVE REVIEWS

Continued from page 14

appeared with the Philadelphia Orchestra. This subscriber concert also marked the return of Eugene Ormandy to the podium after a short leave while the orchestra was mastered by Otto Klemperer.

It was a pleasure to hear the Philadelphia under Ormandy again and a pleasure to hear the Casadeaux family performing the Bach triple concerto in D Minor. The Casadeaux three and the orchestra handled the work with vigor, finishing the detailed composition with a brilliant burst of pianistic fireworks.

The main work on the program was Beethoven's "Emperor" concerto (No. 5) with Robert Casadeaux tuning in a warm, sincere and controlled performance, which built firmly and securely. This was not the overly romantic type of reading that is too often associated with the "Emperor," but a dignified, and serious reading that revealed the nobility and grandeur of the work. It left the audience enthralled.

The Philadelphia gave one of their most winning performances this season in New York with their brisk and exciting rendering of the Brandenburg Concerto No. 2 in F Major, for flute, oboe, trumpet and violin with which they opened the program.

To add a special note to the evening, the orchestra introduced to New York audiences Elliott Carter's "Variations for Orchestra." This was not everyone's cup of tea at the concert, including this reviewer's, but it showed off again the skill of the Philadelphia, and gave New York fans of the orchestra a chance to hear the 1955 Carter work for the first time.

BOB ROLOZTZ

FLATT & SCRUGGS

Great as Carnegie Hallbillies

Later Flatt and Earl Scruggs, and the Foggy Mountain Boys, are a musical reflection of the TV season's country smash, "The Beverly Hillsbillies." (And, by no strange coincidence, the Columbia Records' veteran bluegrass group is heard on the show's sound track each week, performing the show's theme, "The Ballad of Jed Clampett." The show's producers couldn't have made a better choice.)

This was clearly evident in the Flatt and Scruggs appearance last weekend (8) at Carnegie Hall, with singer-songwriter Merle Travis. The country-oriented group has put a terrifically glossy on this basic act, which is a deceptively simple one.

There's little of the sophistication (or pseudo-sophistication) that goes with the Lincolns, Kingstons, Trio and other top

TV GUEST APPEARANCES BY RECORD TALENT

The national network TV guest appearance shows listed below provide approximate approximate for each, approximate dates, and for all others who can be listed from the records of these acts in the millions of viewers. This chart should be used as a guide to the acts in the millions of viewers, and after delays by which the TV appearance can be maintained in the corresponding place.

DECEMBER 18-19 (All Times Eastern Standard)

TUESDAY 12-KELLY SMITH
The 100 network guests on the "Tonight" show (NBC-TV, 11:15 p.m. a.m.). Her first TV LP "What Kind of Man Am I."

WEDNESDAY 19-MELANIE MARZLA
The 100 network guests on the "Tonight" show (NBC-TV, 11:15 p.m. a.m.). Her first TV LP "What Kind of Man Am I."

THURSDAY 20-JACKIE HADSON
The 100 network guests on the "Tonight" show (NBC-TV, 11:15 p.m. a.m.). Her first TV LP "What Kind of Man Am I."

THURSDAY 20-AMM TOLME
The 100 network guests on the "Tonight" show (NBC-TV, 11:15 p.m. a.m.). Her first TV LP "What Kind of Man Am I."

THURSDAY 20-STEVIE LARSEN, ERIK GARBER
The 100 network guests on the "Tonight" show (NBC-TV, 11:15 p.m. a.m.). Their first TV LP "What Kind of Man Am I."

FRIDAY 21-VALERIE MESSNER
The 100 network guests on the "Tonight" show (NBC-TV, 11:15 p.m. a.m.). Her first TV LP "What Kind of Man Am I."

SATURDAY 22-PIRE FOUR PIES
The 100 network guests on the "Tonight" show (NBC-TV, 11:15 p.m. a.m.). Their first TV LP "What Kind of Man Am I."

SUNDAY 23-ALAN ARMSTRONG, CONNIE FRANCH, CAROL LAWRENCE
The 100 network guests on the "Tonight" show (NBC-TV, 11:15 p.m. a.m.). Their first TV LP "What Kind of Man Am I."

SUNDAY 23-EARL WRIGHTSON, FLORENCE HENDERSON, BOB WAGNER, CHORALE
The 100 network guests on the "Tonight" show (NBC-TV, 11:15 p.m. a.m.). Their first TV LP "What Kind of Man Am I."

MONDAY 24-BOB CROLEY, MARY MARTIN
The 100 network guests on the "Tonight" show (NBC-TV, 11:15 p.m. a.m.). Their first TV LP "What Kind of Man Am I."

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Motown Bill Harlem Draw

NEW YORK — The Tamla-Motown rock and roll show opened New York's Apollo Theater last week and in its first 10 days appeared to be on its way to cracking box-office records. Show, scheduled to run for 10 days at the Harlem theater, topped Tom-Motown acts, Mary Wells, the Contours, the Supremes, Marvin Gaye, and the Miracles. Mary Johnson, a United Artists star, managed by Tamla-Motown's chief Barry Gordy, also was featured on the hit.

Gordy, who manages and books all talent on his two hot labels, booked the entire show into the Apollo Theater. Prior to playing here, the show had done solid business with a week in Washington and a string of

(Continued on page 19)

NIGHT CLUB

'New' Hilly—Same Winsome Flo

Cooling and wheedling her way into a "cold" Boston audience at the Statler-Hilton Terrace Room, Hildagard, who hasn't been in these parts for an age, proved, at least by the reception, that she was worth waiting for. She shows away at her listeners, holding them in this and that for her, and, curiously enough, this quite high-toned audience doesn't seem to mind.

With a new, jazzed-up opener which suggests that her traditional style isn't enough, the redheads, on promptly forgetting all about her intention and slips right into her resident sensibility.

These consisted of the stand-bys, "Jail You Amic," "The Last Time I Saw Paris" and "La Vie en Rose." New were "Moon River," "I Get Along Without You Very Well" and a rousing finale, "Gittin' on the Good Ship Lollipop."

Some special material involving the audience in a French lesson with her foxie little meow finding off adverse reaction, scolding all the while like a winsome coo, darning the dawgrets to say her say.

A piano concerto, full of sound and fury, executed with the style, if not the technique of a Landowska, brought a crashing response. Her vocal tricks, her bundling of the crowd still has the quality of a singer's crooning at a kitten. Her final assumption is that she has changed enough to be acceptable, and so far as her fans are concerned, she has.

CHARLES SINCLAIR

Season's Greetings

from
ELVIS

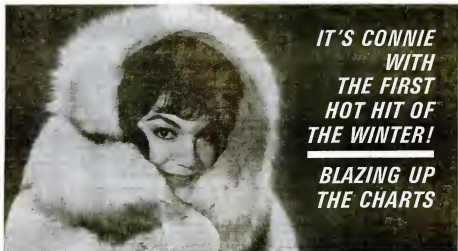
and
The
Colonel

The
Colonel

The
Colonel

The
Colonel

The
Colonel



**IT'S CONNIE
WITH
THE FIRST
HOT HIT OF
THE WINTER!**

**BLAZING UP
THE CHARTS**

I'M GONNA BE WARM THIS WINTER

clw... **AL DI LA... K-13116**Packed in attractive full-color sleeve!

CONNIE FRANCIS



**BY POPULAR DEMAND
CONNIE SINGS
MODERN ITALIAN HITS!**

*An exciting new CONNIE FRANCIS Best-Seller
including such great songs as:*

**AL DI LA
IL CIELO IN UNA STANZA
COME PRIMA
QUANDO QUANDO QUANDO
and others**

E/SE 4102



MGM RECORDS THE STARPOWER LABEL

The pick of the new releases:

SPOTLIGHT ALBUMS OF THE WEEK

Strongest sales potential of all records released this week.

ALBUM REVIEWS

Pop

SINCERELY YOURS



Robert Goulet, Columbia CL 1931 (M); CS 8731 (S)—The newest Broadway balladist and already a sparkling new entrant on the night club front, has his third Columbia album and perhaps his most ambitious to date, in the sense of its packaging. This is one of the portrait album series, in which a detachable framed color print is mounted over the front cover. A highly salable item. Inside, there are a dozen fine, moody ballads done with much warmth and charm. Good arrangements are by Sid Ramin. "I Talk to the Trees," "Maria," "Gili" and "Sofia by Stailberg" are among those heard.

THE LONELY BULL



Herb Alpert and the Tijuana Brass, A & M 161—This new group with a strong mariachi flavor has had only one single hit (title tune of this album) but they have a wonderful sound and their first album here contains any number of strong new singles possibilities. Trumpet man Alpert has an expert touch for the particularly Mexican flavored trumpet and his harmonic trumpet cohort has, too. The band also features guitar, flutes and, in a few spots, a marimba. The recorded sound is exceptionally clear and the arrangements as identified with the Mexican border as they are, retain just enough trace of commercial beat. Strong was that could land on the charts fast.

CONNIE FRANCIS SINGS MODERN ITALIAN HITS



MGM E 4102 (M); SE 4102 (S)—Miss Francis is on a strong Adonis kick here as she sings some of her own personal, Italian ballad favorites, and in the mother tongue at that. The disc is in the best tradition and so is the singing. The gal has her roots in Italy and she shows her affinity for the material in these performances. A recent single, "Al Di La," leads off with such numbers as "Come Prima," "Nessuno al Mondo" and "24 Mila Buoi" included. Well done wax and the gal has been a strong factor before with such international-styled material.

ALL THE HITS



The Orsons, Cameo C 1633 (M)—The Orsons sing a flock of hits here, all of them current big-time sellers. The tracks are drawn from a wide variety of artists and the kids sing their current "Don't Hang Up" smash along with such chart toppers as "He's a Rebel," "Big Girls Don't Cry," "Kiss and 'Chase" along with many others. This is prime teen ammunition for the holidays.

RUMORS



Johnny Crawford, Del-Fi DFLP 1224—Johnny Crawford's most recent smash gives its name to this huge package. The set is filled with teen-age goodies and tracks in the album should give jockey play. Besides the inclusion of the Crawford's big one, the set also includes a dose of his most recent new releases, "Lonely Town," The album has a fine lyric, ballad performances and his best wisdom as well.

NEIL SEDAKA SINGS HIS GREATEST HITS



RCA Victor LPM 2627 (M) LSP 2627 (S)—This one should zoom to the top with the teen crowd. The set swings and features Sedaka tracks of the past. "Next Door to an Angel," "Breaking Up Is Hard to Do," "Run Run Run" and "Little Devil" are all included. The kids will really go for this one.

Jazz

MOON BEAMS



The Bill Evans Trio, Riverside RLP 428 (M); RLP 9428 (S)—Another fine album by Bill Evans, with the pianist again showing off his expressive and fresh-sounding work on a collection of ballads. The tunes include both standards and originals, with two of the latter, "Very Early" and "Re Person I Know" composed by Evans. Of the standards the best sides are "Polka Dots and Moon Beams" and "If You Could See Me Now."

ON MIKE (2-12")



24 Jazz Groups, Pacific Jazz JP 160—This limited edition two-record set, selling at \$6.99 list, should turn out to be a solid seller in the jazz field. It's a sort of jazz sampler, featuring 24 name jazz groups, led by such artists as Gerry Mulligan, Chet Baker, Laurindo Almeida, the Jazz Crusaders, Chico Hamilton, Les McCann, etc. Strong names and good price should help this sell.

Christmas

JINGLE BELL JAZZ



Various Artists, Columbia CL 1893 (M); CS 8693 (S)—Unfortunately this album is reaching the market too late to really be a factor this year, but it contains such a swinging, bright collection of jazz names, it certainly bears comment. Columbia has smartly put together a flock of Christmas-jingle sides by a dozen artists or groups into what might be called a holiday jazz sampler. Represented are Dave Brubeck, Milt Davis, the Dukes of Dixieland, Ellington, Chico Hamilton, Lionel Hampton, Paul Horn, Lambert, Hendricks and Ross, Marlowe Marlowe, Carmen McRae and Pony Poindexter.

Comedy

HUMOR SEEN THROUGH THE EYES OF JONATHAN WINTERS



Verve V 15635 (M)—Jonathan Winters is already a proven disc comedy artist and he should easily score again with this latest outing, recorded live at the hungry 1 in San Francisco. The sketches are funny, and in some cases topical, and draw heavily on Winters' endless well of characterization of many types. "Moby Dick and Capt Arnold," a story of an effeminate fisherman, is full of chuckles, as is a series of international folk singer impressions, including Terry Thai, Lonesome Tom and Ivan Kockofskivinski. A very funny performance.

Band

THE UNIVERSITY OF MICHIGAN BAND ON TOUR (2-12")



Vanguard VSD 2124 (S)—A program of hand selections by composers ranging from Jerry Blalk to Richard Wagner which is first-described as "a typical tour program" which the University of Michigan Band might have played during its recent tour of Europe and the Soviet Union. The band has great polish, style and clarity. The performance of Blalk's "American Civil War Fantasy" is particularly stirring. In the second set, the band rounds up 15 of Sousa's best-known marches. Both these sets could become stereo hand favorites.

Spiritual

BLACK NATIVITY



Original Cast, Vee Jay LP 5022 (M); SR 5022 (S)—Here's an unusual album filled with free-wheeling sincere joyfulness. "Black Nativity" has already gained international fame; it's booked into Lincoln Center, New York, for Christmas week, and is due for special radio and radio broadcast in major cities at that time, with European and

(Continued on page 20)

**** STRONG SALES POTENTIAL

**** A MUSICAL PORTRAIT OF RAY CHARLES

Ray Charles, Atlantic SD 1404 (M); SD 1404 (S)—Ray Charles has achieved a special kind of musical fame in this album. Lovers of Ray Charles have a dozen tunes Charles has made famous, given them distinctive new meanings, and given them strong instrumental solos, and then has them performed by a large string quartet and orchestra and pianist. Many of Ray Charles' top hits are here—"Georgia on My Mind," "Crazy," etc.—and arrangements are such that they suggest his vocal style. It's a good album.

**** JOHN JAMES COUNTRY STYLE

John James, Epic 1041 (M); 1041 (S)—John James has long had a pleasant way with a ballad, and in this album the great actor-singer is a dozen of his classic tunes like "Room Full of Roses" and "You Are My Sunshine." The feeling is laid down on the disc in a very good way.

**** GRAND PRIZE

More Lashon and Roger Brown, Columbia CL 1902 (M); CS 8729 (S)—The duo of Lashon and Roger Brown, who were the winners of the Grand Prize in the 1962 contest, are here with a new album. The duo of Lashon and Roger Brown, who were the winners of the Grand Prize in the 1962 contest, are here with a new album. The duo of Lashon and Roger Brown, who were the winners of the Grand Prize in the 1962 contest, are here with a new album.

**** LEO BROWN AND HIS BAND

LEO BROWN AND HIS BAND

Columbia CL 1914 (M); CS 8714 (S)—Here's a collection of Richard Rodgers' songs by the Leo Brown and his band. The songs are "I Could Write the Book," "Fanny Valetine" and "Have You Met Him Here?" are among the hits. The band is a good one. The songs are "I Could Write the Book," "Fanny Valetine" and "Have You Met Him Here?" are among the hits. The band is a good one.

**** A JUST GOTTA KNOW

JOHN SUGARMAN

Imperial LP 9119 (M); CS 8719 (S)—This album, although initially a hit, is a good one. The songs are "I Could Write the Book," "Fanny Valetine" and "Have You Met Him Here?" are among the hits. The band is a good one.

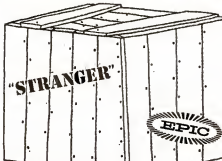
**** SENSITIVE SOUNDS

JOHN SUGARMAN

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(Continued on page 20)

THE CASE OF THE SUCCESSFUL STRANGER



SPOTLIGHT SINGLES OF THE WEEK

Drugged with potential of all stars reviewed this week.

SINGLES REVIEWS

Pop

THE CRYSTALS

HE'S SURE THE BOY I LOVE (Aldon, BMI) (2:39)—The Crystals, just off their big hit "He's a Rebel," have come up with another soul performance of a mighty strong funk of rock material. They sell the driving tune with savvy, over roaring ooh backing. Flip is "Walking Along (He-La-La)" (Gloster Berch, BMI) (2:17). **Philly 169**

JOHNNY CRAWFORD

PROUD (Aldon, BMI) (2:19)—LONESOME TOWN (Erie, BMI) (3:40)—Johnny Crawford does it again on these two sides and the money fans should grab this release up quickly. Lad sells the big ballad on top with much feeling over soaring strings, and handles the peppy "Lonesome Town" ballad in beguiling, intimate fashion. **Dot 471 4193**

TONY BENNETT

I WILL LIVE MY LIFE FOR YOU (Tunetone-Gil, BMI) (2:35)—WANNA BE AROUND (Commander, ASCAP) (2:43)—Tony is back with two more wonderful performances on this new disk, sparked by a winning reading of a lovely new ballad "I Will Live My Life for You." Lush ooh support adds flavor. Second side is an after-hour type song that Bennett sells with tender feeling. **Columbia 41634**

JACK CLEMENT

MY VOICE IS CHANGING (Glen, BMI) (1:46)—Here's a mighty cute novelty idea and it's carried off well by the country-oriented chunter-writer. Voice changes range from soprano to normal to bass and the lyric line is cute. Could go. Smash is distributing the label. Flip is "Time After Time After Time" (Big Bopper-Jack, BMI) (2:04). **Half-Way 1912**

BABY JANE AND THE ROCKABYES

HOW MUCH IS THAT DOGGIE IN THE WINDOW? (Joy, ASCAP) (2:35)—A smart, catchy reading of the old hit, sung by the group in the "Zip-a-Dee-Do-Do" style. It could easily go all the way when the teens hear it. Flip is "My Boy John" (Trio, BMI) (2:16). **United Artists 360**

MARGIE SINGLETON

MAGIC STAR (TELSTAR) (Campbell-Connelly, ASCAP) (1:55)—ONLY YOUR SHADOW KNOWS (NRC, BMI) (2:35)—Top side is the finest vocal version of the current Tenoches hit instrumental import from England. This one features the thrust is a most effective fast-tempo rendition with strong backing. On the flip, an effective country-type tune is sung in scintillating fashion against a backing of strings and chorus. **Mercury 72979**

ARTHUR ALEXANDER

GO HOME GIRL (Palated Desert, BMI) (2:46)—This could be the big one for Alexander after his hit some time back, "You Better Move On." It has a touching quality with both country and r.b. overtones and the vocal is done to an impelling beat with strings and chorus. Watch it. Flip is "You're the Reason" (Amercian, BMI) (2:24). **Dot 16425**

JIMMY McGRUFF

ALL ABOUT MY GIRL (Saturn-Jel, BMI) (2:30)—M. G. BLUES (Saturn-Jel, BMI) (2:30)—The twinging Jimmy McGruff swings along on the bright "All About My Girl," in his catchy "I Get a Woman" style on this fine instrumental. Flip, a warm blues, is also performed nicely by the organist. **Sue 777**

SANDY NELSON

LET THE FOUR WINDS BLOW (Travis, BMI) (2:09)—The old Pat Demmo hit receives a pounding, driving reading from the Nelson crew, with Nelson out in front on drums. It's a bright and swinging side, and could happen. Flip is "Be Bop Baby" (Travis, BMI) (2:07). **Imperial 5904**

ALBERT COLLINS

DEFOREST (Big Bopper-Jack, BMI) (2:36)—A stylish organ and guitar sound peeps through here. An instrumental with a solid beat that should keep the kids happy. It can move out. Label is being distributed through Smash. Flip is "Albert's Alley" (Big Bopper-Jack, BMI) (2:25). **Half-Way 1913**

SPECIAL MERIT SINGLES

Pop Disk Jockey Programming

CHARLIE BYRD

******* MEDITACAO (Leeds, ASCAP) (2:30)**
******* O BARQUINHO (Little Boat) (Duchess, BMI) (1:55)** **Riviera 4544**

THE JOHNNY MANN SINGERS

******* COTTON FIELDS (Woodsie, BMI) (2:07)**
Liberty 5552S

THE BANDO KINGS

******* BIRD IN A GILDED CAGE (3:04)** **Good Time Jazz 45097**

Reviews of New Singles

**** STRONG SALES POTENTIAL

THE BANDO KINGS

******* Bird in a Gilded Cage**—GOOD TIME JAZZ 45097—Some of the finest band picking in years is heard here. Sound is clear and bright enough to hear a lot of air play. The side will sell. **(1:04)**

******* Bill Butler**—Sue country, (2:40)

THE JOHNNY MANN SINGERS

******* Cotton Fields**—LIBERTY 5552S—The 70s melody is handled with much style by the chorus. It's got a basic, country swing with a touch of rock drive that will appeal to the kids. Side is done "The Golden Rule Song" I.F. (Woodsie, BMI) (2:07)

******* Shakedown**—Youngling, leader results of the 50s ballad here. The sound is soft and deep. (Sue), BMI (2:42)

CHARLIE BYRD

******* Meditacao** (Melodious)—BYRD—1511—This lovely bossa nova effort is from the guitarist's latest album called "Bossa Nova Palace Fantasy." It shows off some wonderful work by Byrd over band

session. Good was here. (Glen, ASCAP) (2:30)

******* O Barquinho (Little Boat)**—Anchor this bossa nova effort, also from the same session, is a bit brighter, with some very fine band guitar work. (Duchess, BMI) (1:55)

YOUNG WILLIAM AND THE JAMAICANS

******* Little Drum (Part 1 & 2)**—MIDNIGHT 101—Caribbean feel is very strong here and would score with the dance fans. The side has a strong feel and comes up with great excitement, shouting, singing and such. "Call to the Post" forms an integral part of the melody. (Aldon, BMI) (2:19, 2:20)

BOBBY BLAND

******* That's the Way Love Is**—DUKE McHenry is solid and a bit different sound by the hit. The side has a medium tempo ballad feel and the style is very much to be seen. (Lib, BMI) (2:27)

******* Call Me On**—The best here is in the tempo and the lead singer is very fitting against smart combo backing. Side might go with the dance fans. (Lib, BMI) (2:30)

TOMMY BOYCE

******* Here You Had a Change of Heart**

—RCA VICTOR 1128—Pleasing sound in this ballad by the hit. It features the hit's voice, a strong and good arrangement. (Cafay, BMI) (2:07)

******* Sweet Little Baby** (Aldon)—Glen, BMI (2:08)

DICK HYMAN

******* A Million and One Dreams**—RCA VICTOR 1128—Right instrumental here that's got that simple, infectious sound that has scored for Laurence Welk and Baby Vangelis. Hyman plays organ and side could get a bit of juke play. (Aldon, BMI) (2:37)

******* Tell a Man**—Glen (2:30)

THE BE-LEAGERS

******* A Million and One Dreams**—RCA VICTOR 1128—Moby playing sound is a bit different. The lead singer makes his way out of the lyric while the rest of the band fill the background. Talent are from Tennessee. (Glen, BMI) (2:37)

******* Satisfied**—(Glen, BMI) (2:05)

BILLY STORM

******* Can Can Rider**—VISTA 415—Storm team is a strong vocal reading of the traditional blues. The side is a bit new by the late Beter and side should provide juke with an alternative play. (Robinson, BMI) (2:15)

******* Love Theme From 81 Cal**—Libbia, ASCAP (2:04)

THE MEDALLIONS

******* Who Looks at My Love**—LONEX 558—The girl group has a good, down-to-earth sound and they get a solid Detroit type band backing. Five best and sound and the side could take off. Watch it. (Glen, BMI) (2:15)

******* You Are Inevitable**—(Robinson, BMI) (2:15)

THE CARIBBEANS

******* On My Love**—AMY 811—Vocal group sings up the excitement on this side. The lead singer the female melody in a quick swing with exciting background furnished by combo and group. (Glen, BMI) (2:05)

******* Wonderful Girl**—Argel, BMI (2:06)

JOHNNY BUNNETTE

******* Remember Me (I'm the One Who Loves You)**—CHAMP ELOH 1129—Bunnette sings this beautiful side with much style. His voice is well-trusted and a genuine chorus and strong solo to the second of the side. (Lib, BMI) (2:15)

******* There Is Not Enough**—(Glen, BMI) (1:54)

JOE JAMES

******* Answer**—Bel Hine—JEM 1511—Nice melody of a disco-ballad type by the side. The side is strong with vibrant strings and has a solid in shape. (Pop, ASCAP) (2:11)

******* Tropicana**—Fad—(Mindy, ASCAP) (2:30)

(Continued on page 22)

A single solution to every sales mystery

Buddy Greco's "Stranger"

(5-5963)

a record so hot it's selling by the case!

(Remember, "Mr. Lonely" was on the charts...get the clue?)





VANGUARD

RECORDS



BILLBOARD
MUSIC WEEK

Pick of the Week



Breaking Big!

THE ROOFTOP SINGERS

"WALK RIGHT IN"



B/W "COOL WATER"

ERIK DARLING
LYNNE TAYLOR
BILL SVANOË

VRS-35017
45 RPM

ORDER NOW
FROM YOUR VANGUARD DISTRIBUTOR

Reviews of New Singles

Continued from page 19

THE CHRIS

*** Gaby — **HELMA** #11 — The album is done in slow rock style with lyrics by the group. Lead song has a quiet, delicate melody and the title song has an edifying appeal with strings. Good mix. (New York, ASCAP) (245)

*** Number One With Me — (Sals, RMD) (212)

BOBBY CONNOR

*** Let's Show — **LAWN** 205 — Scoping, anything more here than in a familiar groove. Lead song with a good beat and voice make up the background along with a couple that feature some good minor and organ work. (Monroe, RMD) (210)

*** I Want to Be — (Monroe, RMD) (202)

BETHRIE

*** Head Back Tomorrow — **LENDX** 515 — Properly belted with organ, drums and rock backing is given the sincere opinion by the singer, who lets the tale of unrequited love emotionally. Good mix. (Lion, RMD)

*** Your Tender Touch — (Lion, RMD)

*** MODERATE SALES POTENTIAL

KURT RABBIT

*** You Better — **That Your Mouth** (Wack, ASCAP) (212) — *** 113 (Hush, M&M) (210), **ROCK** 113

BILLY POOLE

*** I Heard the News (Mercury, RMD)

ASCAP) (217) — *** 2d (Lion, ASCAP) (210), **REVEREND** 210

JIM NEWMY

*** Love City (Columbia, RMD) (212) — *** 113 (Hush, M&M) (210), **ROCK** 113

LARRY NEEDLES

*** Children That Just You You (Hush, M&M) (212) — *** 113 (Hush, M&M) (210), **ROCK** 113

ALTON NEWMY

*** You Can't Help but Love You (Hush, M&M) (212) — *** 113 (Hush, M&M) (210), **ROCK** 113

JERRY TELFORD

*** Little With Stars, Close (Dory Lane) (212) — *** 113 (Hush, M&M) (210), **ROCK** 113

ANTONETTE BINANTANE

*** You Better (Hush, M&M) (212) — *** 113 (Hush, M&M) (210), **ROCK** 113

MIRA

*** Just Let Me Cry (Hush, M&M) (212) — *** 113 (Hush, M&M) (210), **ROCK** 113

TIMMY WELCH

*** Precious One (Hush, M&M) (212) — *** 113 (Hush, M&M) (210), **ROCK** 113

SONNY TAY

*** Little Christmas (Hush, M&M) (212) — *** 113 (Hush, M&M) (210), **ROCK** 113

TOM ARDEN

*** From Momma's (Hush, M&M) (212) — *** 113 (Hush, M&M) (210), **ROCK** 113

THE BLUE SISTERS

*** Tell Me What (Hush, M&M) (212) — *** 113 (Hush, M&M) (210), **ROCK** 113

JOHNNE (ACE CANNON)

*** Summer Time (Hush, M&M) (212) — *** 113 (Hush, M&M) (210), **ROCK** 113

JOE BRYAN

*** My Romance (Hush, M&M) (212) — *** 113 (Hush, M&M) (210), **ROCK** 113

RALPH SHABON

*** The Walls of the Apple (Central) (212) — *** 113 (Hush, M&M) (210), **ROCK** 113

ROSENBERG BOB

*** Kirby Last Summer (Hush, M&M) (212) — *** 113 (Hush, M&M) (210), **ROCK** 113

CHUCK BONDELL WITH THE ROSENBERG BOB

*** I Dream of an Angel (Hush, M&M) (212) — *** 113 (Hush, M&M) (210), **ROCK** 113

TERRY COLEMAN

*** The Day We Were (Hush, M&M) (212) — *** 113 (Hush, M&M) (210), **ROCK** 113

LARRY NEWMY

*** The Young Years (Hush, M&M) (212) — *** 113 (Hush, M&M) (210), **ROCK** 113

BOB AND RARE

*** Deep Blue Inside (Hush, M&M) (212) — *** 113 (Hush, M&M) (210), **ROCK** 113

JOHN CONY

*** The Gilt (Hush, M&M) (212) — *** 113 (Hush, M&M) (210), **ROCK** 113

STANDUP GARY TRO

*** The Loveless (Hush, M&M) (212) — *** 113 (Hush, M&M) (210), **ROCK** 113

LITTLE ALICE

*** So What If I Can't Cook (Lion) (212) — *** 113 (Hush, M&M) (210), **ROCK** 113

J. J. BARNES

*** You-Are Queen (Hush, M&M) (212) — *** 113 (Hush, M&M) (210), **ROCK** 113

GERTIE BARNES

*** Your Picture on the Wall (Hush, M&M) (212) — *** 113 (Hush, M&M) (210), **ROCK** 113

EARL DEAN SMITH

*** The House (Hush, M&M) (212) — *** 113 (Hush, M&M) (210), **ROCK** 113

CHUCK CARO

*** The Little Girl (Hush, M&M) (212) — *** 113 (Hush, M&M) (210), **ROCK** 113

TRISTAR

*** Confession (Hush, M&M) (212) — *** 113 (Hush, M&M) (210), **ROCK** 113

(Continued on page 24)

Reviews of New Albums

Continued from page 20

INTERNATIONAL

*** POLYNESIAN POLYPOURRI
Lambert's Polynesian. M&M (245) (10)

SPIRITUAL

*** AN INTRODUCTION TO GOSPEL SONGS
Various Artists. REF #1 (24)

SPOKEE WORD

*** ENGLISH ROMANTIC POETRY
John S. Martin. Folkways FL 983 (24)

GUIDANCE THROUGH LITERATURE

Moore Schuster. Folkways FL 911 (24)

SPECIALTY

*** AMERICA
Edna (Hush, M&M) (212) (24)

HANDWRITING ANALYSIS

Dorothy Ross. Folkways FL 406 (24)

DECUO MAYARD

Good 15-17 (24)

SACRED

*** A TIME FOR SINGING AND A TIME FOR PRAYER
Gene Allen. Chess A 13 (24) AS 13 (24)

POLLY JOHNSON SINGS SONGS FROM THE OLD COUNTRY CHURCH

Good 15-17 (24)

CHRISTMAS

*** THE JOE BRANCO FOLK: CHRISTMAS HOLIDAY, LITTLE BANGS: WONDERFUL CHRISTMAS SPIRIT, BEAT NICK, ONE (24)

LIMITED SALES POTENTIAL

COMEDY

DANNY VICTOR
Walter WLF 241 (24)



From ERA Records

SMASHES ↑ GALORE
SMASHES ↓ GALORE

"LITTLE TIN SOLDIERS" The Toy Dolls (Era #3093)

Going big in December and will be a Giant in January—an **ALL YEAR 'ROUND SMASH!**

"SOME KINDA' FUN" Chris Montey (Monogram #507)

Distributed Nationally by ERA.
Going as big or bigger than "**LET'S DANCE!**"

"WALK RIGHT IN" The Moments (Era #3099)

The really **BIG ONE**. Instrumental of the same great tune on flip—**A GAS!**

HITMAKERS MOVING UP

Paris Sisters

"YES, I LOVE YOU" ★

Cragmark #13

The Castells

"ETERNAL LOVE, ETERNAL SPRING"

Era #3098



6515 Sunset Blvd.
Hollywood 28, Calif.
HO 6-1464

The WINNING COMBINATION!

Bill Hall and Jack Clement who, with Smash Records, produced the great Dickey Lee hit sellers, now come up with 2 big break-outs on Hall-Way, distributed by Smash



DEFROST

ALBERT COLLINS (Hall-Way S-1795)

A great rhythm and blues type instrumental that sold over 5000 in

Houston with no pop radio play...and now with pop radio play it's blown wide open!



MY VOICE IS CHANGING c/w TIME AFTER TIME AFTER TIME

JACK CLEMENT (Hall-Way S-1796)

Both sides are great novelties...
You've got to hear them to believe them
Ears'll wiggle...Sales'll jump



if it's a hit...it's a

HALL-WAY RECORDS distributed by



SMASH

RECORDS

HALL-WAY RECORDS—distributed by Smash Division of
Mercury Record Corporation • 30 East Wacker Drive • Chicago 1, Illinois

two men are up in arms over a slap at WLS here by Chicago Sun-Times columnist Paul Motley. He calls it a "jumble on the face of local radio" and says "there are others." Motley blames Ralph Brudini, WLS president, and says that Brudini's recent "Radio Man of the Year" award is the "funniest thing to happen to radio since the days of the late, lamented Fred Allen. The record trade points out that WLS is No. 1 when it comes to promoting singles and the trade would be lost without it. The station is a favorite among teen-agers and is consistently at the top in Public ratings.

NICK BIRN

Hollywood

Liberty Records pulled the "Orange Blossom Special" track from Felix Slatkin's "Hoodwinked" package and is shooting it out in a single. . . . The same label similarly pulled the "Cotton Fields" track for singles release from the Johnny Munn album, "Golden Folk Song Hits." . . . MGM Records will issue the score from Metro's "How the West Was Won" as a deluxe package with its release timed with distribution of the Cinema film.

Max Steiner, on the Warner lot, started recording his score to the film "Spartacus" . . . "Song From 'Two for the Seesaw,'" the Andre Previn-Dore Langdon tune, has four recordings (Reggie's Sammy Davis Jr., Capitol's George Chakiris, RCA Victor's Al Hirt and Columbia's Previn), in addition to the sound-track LP issued by United Artists. . . . Choro Records has resigned Carol Lawrence to a long term. . . . The life of Coast man Paul Horn is treated in a half-hour TV film, "The Story of a Jazz Musician," to be syndicated nationally by United Artists TV.

LEE ZHITO

San Francisco

Walt Calloway is the new Northern promotion man here for Warner Bros. He succeeds Don Graham, who is with D. & M. Sales. Dick Forrester, formerly with D. & M., is now promotion man in the West for Jubilee. . . . A new label, Casound, has been formed here by Tom Thumalik and pianist Gene Merg. . . . Wayne Parson's new label, Orchestra, is getting action on its waning by Bobby December called "Tavaro." Rocky Gurn, has signed with the Du-Mar label, and his first record, "Shirley" is reportedly getting some action here. . . . Local deejay Dick Stewart of KPX has cut a record on the Penthouse label of the standard "I Believe."

Nashville

Starkey Records topper Don Pierce welcomed about 200 Archie Campbell fans to the label's studios here last week for a comedy album session. The laugh-track LP, Archie's second, is scheduled for release later this month.

Nashvillian Bernie Tereff out his first record for Time

Records, Inc. of New York last week with pop renditions of "Very Special Girl" and "Bobby Cries for You." They were penned by R. Boukazer. The session was held at Bradley's Studio here.

King Records released a single by Jean Dee on the Bethlehem label. The Hickory label made its Canadian debut this week with a Don Folger single. Hickory, a subsidiary of Acuff-Rose, has had a healthy share of hits in Canada but they have all been under a Canadian label.

Gary Walker, Nashville rep for Lowery Music Company, encouraged with reaction to "Santa Claus Is Watching You" by Ray Stevens on Mercury. The disk was new on the Billboard Hot 100 last week.

Bill Anderson, currently hot with Decca's "Mama Sang a Song," is to stop over in Nashville Tuesday (18) to cut a new record, then move on for personal appearances in the Midwest.

The Wilburn Brothers, Teddy and Doyle, completed an engagement at the Flame Room in Minneapolis last week. After several other stops in that area they were to return to Nashville this week for new waxing efforts.

MARK-CLARK RATES

Pittsburgh

Pittsburgh is Fred Warwig's favorite town. He appeared at Carnegie Music Hall December 6 for a Music Guild concert and returned December 14 for a Decca Light Company affair at the Civic Arena. Speaking of the \$22,000,000 arena, promoter John H. Harris, who had brought in such personalities as Judy Garland and Johnny Mathis, insists he will bring in no more record artists until the arena drastically reduces its rental.

Donna Washington's debut at John Bertera's Holiday House gave owner John Bertera a busy a headsche during the week along with a lot of unfavorable newspaper publicity as she walked out one night and later berated club audiences so much that Bertera received more than 200 letters in protest. . . . Joe Rock's Viscount label has just released "Cotton Love" featuring with "Tell Me" by the Skyliners, a Pittsburgh vocal group.

The blitzed on December 6 "murdered" Sammy Davis Jr.'s personal appearance at the Civic Arena. . . . Cathy Carr is the opening attraction at the city's newest night club, the Maitre D', formerly Eddie Anselmo's. . . . Nervous Parker, Decca songstress, is in the current Horizon Room bill with violinist Florian Zebach. . . . Joel Wilson's Delomair, who moved for Ferway, return to the Peppermint Lounge West on December 17. . . . Breaking out big here are "Autumn Souvenirs" by Bob Moore on Monument and the Laurie LP, "The Other Family" with Larry Fowler and Mary Brink. LEONARD MENDLOWITZ

Mercury Signs Couple of Acts

CHICAGO—Fulton Young, popular country and western artist, and the Three Sounds, jazz trio, were signed by Mercury Records last week.

Young, a "Grand Ole Opry" star since the age of 19, was posted by Shelby Singleton, Mercury's a.s.r. vice-president. The a.s.w. artist is affiliated with a string of enterprises, including two publishing firms, an insurance company and a photo studio. He has also captured several song-writing trophies and formerly recorded for Capitol.

The Three Sounds are known for personal appearances in such places as New York's Basin Street East, Village Vanguard and Birdland, and formerly recorded for Blue Note Records.

The group consists of Gene Harris, piano; Andy Simpkins, bass; and Bill Dowdy, drums. They'll record their first session for Mercury in California December 12, according to Quincy Jones, Mercury a.s.r. director.

'Music in the U. S.' Covered In Depth in Committee Book

WASHINGTON—Copies of "Music in the United States 1962-63" are available at \$2.25 each, postpaid, from the non-profit Music Commission, 134 Jackson Place, N.W., Washington 6, D.C.

Booklet lists more than 12,500 musical events taking place across the country, including symphony, choral, band, opera, jazz, dance, folk and chamber music and solo performances, as well as festivals, music workshops, college and university activities, conferences and clinics scheduled in 1,134 American cities between now and June 1963.

LOOKS LIKE TWO SMASH HITS GOING FOR #1

THE RECORD WISE GUYS CLAIM
THIS IS GOING TO THE TOP TEN

IT'S HAPPENING EVERYWHERE
TWO-SIDED SMASH



BOBBY BLAND



JUNIOR PARKER

"CALL
ON ME"

DUKE 360

"SOMEONE
SOMEWHERE"

DUKE 357

"THAT'S
THE WAY
LOVE IS"

DUKE 360

"FOXY
DEVIL"

DUKE 357

WE ARE cordially inviting
YOU TO DISC ONE

"XMAS
PARTY"

by
EDDIE
and the
DE-HAVELONS

PEACOCK 1938

"FATHER
I STRETCH
MY HANDS
TO THEE"

by
"LORD
REMEMBER
ME"

FIVE BLIND BOYS

PEACOCK 1940

"DON'T PUT OFF TODAY"

by
"ALL BE OVER"

SENSATIONAL NIGHTINGALES

PEACOCK 1978

HEY, LOOKA HERE!!!!

THE
C & C BOYS

WAITING ON
"HEY
MARVIN"

DUKE 358

"YOU STOLE
MY HEART"

by
"NONE
BUT THE
RIGHTEOUS"

by
MIGHTY NIGHTY
CLOUDS OF JOY

PEACOCK 1949

HUSH! JACKIE IS STILL COMING

DUKE AND PEACOCK RECORDS, Inc.

2809 ERASTUS ST., HOUSTON 26, TEXAS. ORCHARD 3-2671

COUNTRY MUSIC

FOLK TALENT & TUNES

By BILL SACHS

Lon Egan, well known in c.f.w. music circles as manager with the Jivebees, Music Center in downtown Cincinnati, has left Christ Hospital, that city, where he was confined several months and is now a patient at the Shelburne Oaks Rest Home, Room 214, 408 Union Street, Cincinnati 28. Egan suffered a stroke early in the summer, which left him partially paralyzed. His condition is just fair and he will be a patient at the rest home for some time. Lon misses most his association with his many friends in country music. You can make his holiday season a happier one by dropping him a line or sending a holiday greeting.

Jerry Smith, veteran c.f.w. radio personality, has signed a recording pact with Jim Wiggins' Golden Wing Records, Minneapolis, with his initial release, a hymn titled "Start Each Day With a Hymn," slated for release around the first of the year. The session was a.d.r. by Dave Dudley. Smith is well known in the Midwest through his radio show which is heard over 25 stations covering an eight-state area. . . . Shelley Snyder has set Farouk Young and His Country Deputies, Wilma Lee and Stony Cooper and the Clinch Mountain Clin for a gig at the Stratford Theatre, Jersey City, N. J., December 19.

Buddy Killes, executive vice-president of Tex Publishing Company, Nashville, has signed Bill and Dixie West to exclusive writing contracts. They have recently had tunes recorded by Sherry Boyler has set Farouk Young and His Country Deputies, Wilma Lee and Stony Cooper and the Clinch Mountain Clin for a gig at the Stratford Theatre, Jersey City, N. J., December 19.

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GOOD GOLLY MISS MOLLY
w/ I CAN'T TRUST ME
(In Your Arms Anywhere)
JERRY LEE LEWIS
Sun 3382
SUN RECORDS
429 Madison Memphis, Tenn.

get. "Words," plus an old Ray Acuff clip, "All the World is Lonely Now."

Candle Hall, whose Thanksgiving night show at Bertie's, Dayton, Ohio, city, netted her a two-day holiday return there for the December 20-21 event. Bertie's is owned by Curly Johnson, who plans to use country music acts on a regular basis. Christmas week, Connie Jean a Hubert Long package comprising Farouk Young, Bill Anderson, Carl and Pearl Butler and Charlotte Harbin for dates at Muskegon, Mich., December 28; Lansing, Mich., 29; Saginaw, Mich., 30, and Grand Rapids, Mich., 31. . . . Everyone at Top Publishing, Nashville, is excited over two young teen-agers, Sandra Mathers, 13, and Candice Burns, 12, billed as the Buttons, who first Columbia recording, "Shimmy, Shimmy Wahhoo," is breaking out all over. The kiddies present the tune themselves. Buddy Killes, Tex exec, has signed the Buttons to a writer's pact and is also handling management on them.

The membership list of the Country Music Association continues to build at an accelerated pace, according to word from Mrs. Joe Walker, executive secretary of the organization with headquarters in Nashville. List of new CMA members, as announced last week, included the following: Cliff Martin, Okemune, N. Y.; Tony Roberts, Angleton, Tex.; Jay Scherbert, Rochester, N. Y.; artist-musicians: Ivan Mingo, New York, and his Reichen, Paul, Pa.; publishers: Frank Miles, Danca, Ohio, disk jockey; Pat Long, Gooey Bay, Ont., composer; Shelley Sayles, Nashville, manager; James F. McGee, Nashville, promoter, and Jack Bishop, Chattanooga, and C. Romeo McGee, Los Alamitos, N. Mex., on-affiliate. The names of 16 other applicants are currently under consideration by the CMA's board of directors. Names of all new members accepted by the CMA will be listed here in subsequent issues.

Charles Williams, of Clifton State Associates, reports that Hollywood will welcome "195 Country Style," an New Year's Day show at the first all-country show ever to air on the Modest Radio in the heart of the film capital, Hollywood.

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ANOTHER SMASH HIT!
For Ernest Ashworth
I TAKE THE CHANCE
HICKORY 1189

Johnny Cash Sets Two 'Firsts' on Far East Jaunt

TOKYO—Two firsts for country and western music were racked up recently during Johnny Cash's tour of the Far East, according to Stu Holiff, Cash's manager. It marked the first time that Cash, artists have performed in front of an all-English speaking audience in this area, according to Holiff. The other first in the entire show was video-taped and viewed by several million Japanese people via NTV, Japan's leading television network.

Johnny Cash, June Carter and the Tennessee Three appeared in the show held at Korakuen Auditorium here to a select Japanese audience of 3,000 people, assisted by a Japanese emcee who occasionally helped set the scene with explanations in Japanese.

Cash and Miss Carter performed at a number of Japanese and Korean military installations prior to their show in Tokyo. Cash was cited for a special award which was requested by the State Department in Washington after a special meeting of the Special Service officers in charge of Far East Entertainment as a result of his willingness to perform shows far in excess of those originally scheduled.

To accommodate the crowds, 26 performances were scheduled instead of the original 12. The same situation prevailed in Japan, Holiff said.

Wilson Sets Two Abroad

MADISON, Tenn.—Stanley Publishing Company's Eddie Wilson has negotiated the foreign publishing rights of "He Stands Real Tall," by Don Gibson, on Decca Records, and "Sing a Little Song of Heartache," by Slim Maddox on Capitol, with Slim Williamson of York Music, Nashville. Wilson is in the country & western charts. Wilson further stated that he will continue to negotiate for foreign rights with other publishers. Sunday has offices in England and Germany.

ing the package will be Johnny Cash and the Tennessee Three, Hank Snow and his Rainbow Ranch Boys, Wanda Jackson, Bobby Bare, Lorie Collins and Johnny Bond. Clifton State will entice.

Calvin Jimmy Fox, who has secured for Capitol and other labels in the past, has joined Jack McQuinn's Senior Records, Sacramento, Calif., as country & western. He will work out of the firm's Sacramento and San Francisco offices and studios and his duties for the label will be a session with Nina Wright and Arlene Weber to be cut next week. . . . Claude King stopped off in his hometown, Shreveport, La., December 8, for a Christmas show at Municipal Auditorium sponsored by KREB Radio, new all-country music station. Other features on the show were Jimmy Newman, Country Jockey Sam Mathis, Tony Dorgans and Bob Shellen.

Curtis Artin Productions, Goodlettsville, Tenn., has set the following bookings: Ernest Tubbs and His Texas Troubadours, Salina, Kan., December 27; Torpe, La., 28; Wichita, Kan., 29; Lincoln, Neb., 30; Omaha, Neb., 31; Ray, Mo., and his Chebby Chebby, Oklahoma City, Okla., December 29; Tulsa, Okla., 31; Dan Reeves and the Blue Boys, Beaville, Tex., December 28; San Antonio, Tex., 29, and Beaumont, Tex., 22, Willie

(Continued on page 40)

HOT COUNTRY SINGLES

This Week	Last Week	Title, Artist, Label & No.	By special survey for week ending 12-22	Weeks on Chart
1	2	MAMA SANG A SONG Hank Snow, Decca 3104		22
2	1	I'VE BEEN A SINGING Hank Snow, RCA Victor 5007		15
3	4	A GIRL I USED TO KNOW George Jones & the Jovics, United Artists 500		12
4	3	DON'T LET ME CROSS YOU Carl Butler, Columbia 4237		3
5	6	WALL TO WALL LOVE Buck Owens, Mercury 110		7
6	21	BALLAD OF JED CLAMPETT Lester Flatt & Earl Scruggs, Columbia 42456		3
7	7	I'M GONNA CHANGE EVERYTHING Ray Stevens, RCA Victor 5000		17
8	12	RUBY ANN Henry Bibbins, Columbia 42414		12
9	10	DOES HE MEAN THAT MUCH TO YOU? Bobby Arnold, RCA Victor 5103		10
10	5	SING A LITTLE SONG OF HEARTACHE Slim Maddox, Capitol 4845		7
11	11	WE MISSED YOU Kitty Walker, Decca 31422		8
12	8	COW TOWN Walt Flinn, Decca 31422		12
13	9	HELLO TROUBLE Orville Cash, The Jay 478		5
14	22	MARY ANN CLOTHES Burl Ives, Decca 31423		4
15	26	PRIDE Shirley Dole, RCA Victor 5096		14
16	28	THE END OF THE WORLD Shirley Dole, RCA Victor 5096		2
17	—	DOWN BY THE RIVER Faron Young, Capitol 4818		2
18	13	HE STANDS REAL TALL Don Gibson, Decca 31417		9
19	—	SECOND HAND ROSE Ray Draddy, Decca 31423		1
20	19	THE VIOLET AND A ROSE "Tina" Jimmy Dickens, Columbia 42425		8
21	—	BAYOU TALK Jimmy Carter, Decca 31440		1
22	17	T FOR TEXAS George Jones, Mercury 501		2
23	—	I'VE GOT THE WORLD BY THE TAIL Don Gibson, Decca 31420		1
24	24	DEVIL ON MY MIND Henry Bibbins, Columbia 42418		21
25	15	THEN A TEAR FELL Kitty Walker, Decca 31422		8
26	30	FROM A JACK TO A KING Mud Miller, Rayco 114		2
27	—	FADIE LOVE Don Gibson, Decca 31423		1
28	18	I'VE ENJOYED AS MUCH OF THIS AS I CAN STAND Porter Wagoner, RCA Victor 5105		3
29	16	DON'T GO NEAR THE INDIANS The Browns, Mercury 5007		13
30	23	MUST YOU THROW DIRT IN MY FACE Lewin Rice, Capitol 4832		6

WITH THE COUNTRY JOCKEYS

By BILL SACHS

Station WCPO, one of Cincinnati's leading radio outlets, is again programming c.f.w. music after more than a year of running without it. The new c.f.w. seg, which made its bow December 6, is conducted by "Big Boy" Provost. WCPO's top jocks, and it heard each Sunday, 9 to 10 a.m., sponsored by the Arrow Fuel Company. Early reaction has been excellent. Provost told BNW last week. If results continue in this fashion, there is a possibility the station may add to its c.f.w. programming in the future, Provost stated. WCPO's theory is andy lacking in c.f.w. programming material, Provost advised, and he would appreciate from artists and diskies in the way of new single and LP's releases. Address him in care of Station WCPO, 2345 Sycamore Street, Cincinnati 6.

Low More, the Coffee Dinn Nightclub, has returned to its all-night slot, 12 midnight to 1

a.m., on WWVA, Wheeling, W. Va., after touring the Northeast the last 10 months. . . . For a deejay couple of Sunny and Dede, a local release on the Carroll label, "Judge of Hearts" b-w "I Won't Be Your Heartbreak Queen," write to her Pop, Ray Daniels, at 80 South Warren Avenue, Columbus 4, Ohio. Tunes were cycled by Billy Wallace and Howard Yokes. . . . In New York, 2122 Union Drive, N. W., Huntsville, Ala., in-jocks to write him for a sample of his first De-Ray disk, "This is my first De-Ray disk," write to her Pop, Ray Daniels, at 80 South Warren Avenue, Columbus 4, Ohio. Tunes were cycled by Billy Wallace and Howard Yokes. . . . In New York, 2122 Union Drive, N. W., Huntsville, Ala., in-jocks to write him for a sample of his first De-Ray disk, "This is my first De-Ray disk," write to her Pop, Ray Daniels, at 80 South Warren Avenue, Columbus 4, Ohio. Tunes were cycled by Billy Wallace and Howard Yokes. . . . In New York, 2122 Union Drive, N. 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Yes, Archie Blyer,

**THAT'S
"VIGAH"**

Congratulations, Cadence, on an outstanding industry achievement with your sensational album "The First Family." We're proud to have played a part in its tremendous success by pressing over two million records in just three short weeks. RCA Custom Record Sales.

REPORT FROM JAPAN

Dealers Union Relents; Retail Outlets Expand

By J. FUKUNISHI

TOKYO—As the result of the Anti-Cartel & Trust Commission's raid on the National Record Dealers' Union made August 3, the union has had to throw out its age-old closing-shop policy toward non-membership applicants.

Discussions later held between the union and record companies set retailers free to expand their retail outlets by supplying merchandise to any shop which wishes to deal in records.

In the past, union members were the only parties allowed to be franchised dealers of recording companies. This held the total number of franchised record dealers to less than 7,000. But when non-union and non-franchised shops are added together, the number of dealers will total close to 4,000. This figure includes both electric appliance shops and book stores that have just started to handle records.

In the course of the trouble the union was having with the Commission and the negotiations the union was holding with record companies, record distributors, usually those deemed illegal by the union for many years—have played a very important role in developing new record business.

Non-union members have been informally purchasing records on a small scale from those unfranchised distributors for a long time, because record companies had been prohibited by the union from supplying records to non-members. Now these shops can purchase records publicly.

Nevertheless, there is still the

matter of franchising. Most record companies are not much interested in dealing with a shop which is not adequately financed nor able to deposit guarantees money requested. These unfranchised small shops prefer to buy merchandise from distributors on c.o.d. basis.

Kanda in Tokyo is the center where major distributors of electronic and electronic products (radio, phonographs, television receivers, tape recorders, household electric appliances and components) are located.

One of these distributors, Seiko Do (Star Light Company), sent out a questionnaire to more than 10,000 electric appliance and book stores suggesting that they enter the record business. Many did. Lucky Company, another distributor, approached hundreds of shops situated at locations deemed suitable for records. Recused by some war-faithful, and Lucky has added many new record shops to its roster. Half of Lucky's clients are straight record shops, the major portion of the rest are electric appliance shops.

Appliance shops which have recently opened and departments have found that records increase traffic and help promote sales of their main lines.

Distributors usually have to deposit guarantee money with recording companies, but they are maintaining extensive reputations. As Lucky records are piled up at the entrance, and 60 to 70 dealers come in daily to make record shops, the major portion of a stock of \$100,000 to \$150,000 is kept by these distributors.

New York Wire

Starday Publishing acquired the foreign publishing rights to "He Stands Tall" and "Sing a Little Song of Heartache." Both are country action disk tunes, the first by Del Reeves and the second by Rose Maddox. . . . Mills Music has not the first recording of "El Presidio," the Mexican hit by an American artist. About 15 different versions of the tune are available on the Mexican market, but the U. S. version is by Al Calole. . . . Canada has a comic of its own who has had wide success on CBC-TV and radio. His name is "Humor" and his LP "The Bitch Donor" is quite successful north of the border. His third album will be on the market soon, is called "Pieces of Humor" and it appears on the Astral label.

gram, sold if he received 500 phone calls in eight minutes he could arrange with EMI to release the disk. In no time he received 800 calls, and now EMI is releasing a single from the EP of a number called "The Boys." . . . EMI rank-releasing the MGM album "Country Music Comic Style." This disk has been long awaited by a wide audience and it has had extensive air exposure. . . . Liberty due to release "Mardi Gras in Paris." Denny has stated in a letter to MCA club in Australia, Ron Brown, that he is anxious to come Down Under for a second visit. Arrangements are now under way for this request cannot be granted.

ARGENTINA

Kapp Releases In Buenos Rise

By RUBEN MACHADO
Laval 1783, Buenos Aires

First Kapp releases have been distributed by Tonodisc. "Durling" by Paul Evans is rising up and could become a hit. LPs by Roger Williams and the Paget Quartet have also been issued.

As far as bossa nova and madison disks are concerned, catalogs of both have been coming from Argentina for about two years. Publishing houses have begun issuing promotional drives through broadcasts and press. As a consequence, Jose Gilberto (Osdon) has registered much success with "El barquito" and "Dora Ina," while "The Contrita (tremata) scene was "Desafinado." With respect to the madison, two works in that rhythm have already different versions: "Vamon' a Bailar Maracaibo" and "O.K. al Madison" by Duo Desnido (Osdon), Jackie (CBS). Billy (salsa Victor), Los Cuatro Del Amor (Vocal) and Juan Ramon (De Jockey).

Without Doubt,
The Most Important
Music Industry Publication!

BILLBOARD MUSIC WEEK'S

1963

WHO'S WHO IN THE WORLD
OF MUSIC

will be published December 29, 1962. It will contain the names of record manufacturers, music publishers and recording artists of all over the world. New names are being supplied last year by not being included.

Contact your nearest representative at Frank Lupina Jr., International Director
Billboard Music Week

1844 Broadway, New York 24, N. Y.

A HUNCH OF THE BOYS WERE WHOOPING it up outside Opelika Prison. The boys are Peter Van Eck and his group, who recently have a hot item in Germany called "Der Spezial Twist." The disk is typical of the political controversy surrounding the closing laws of the West German publication.

BELGIUM
Bossa Nova Wave
Sweeps Over Land

By JAN TORFIS
Stuyvenbergweg 37, Meeuwen

About 60 per cent of all records released this week are bossa nova. Hoping on the bossa nova wave, Artiste released several items by its leading exponents, including the original "Desafinado" by Stan Getz and Charlie Byrd, a vocal version of the same tune by Ella Fitzgerald (on Verve), and the "Ritmo Bossa Nova" by Zoot Sims on Colpix.

Another good selling bossa nova over here is Dizzy Gillespie's "Desafinado" on Philips, closely followed by Quincy Jones' "Bossa Nova Blues" on Mercury. A recording by Al Verlaque and Bobbie Haas of "Desafinado" b/w "Me gusta bossa nova" (a song composed by Al Verlaque) has also been released.

Directly from Brazil came news by Jose Gilberto on the Osdon label and from the American label are added June Clever on Capitol and Jettie London on Liberty. Rather on a wonderful "Desafinado" came out due to the one and only Rita Reys, accompanied by the trio of her husband Jim Jacobs. We also have a French version by Richard Anthony since he had one of the biggest hits in 1962 with "J'est-ce que t'as en train" and "Monsieur dit un French recording of her German songs, "Einmal

Ambassador May
Push in Europe

LONDON—Ambassador Records is currently investigating possibilities of moving into Europe on a substantial scale. Just completing product around Europe are the band of the record organization, Al Moss, and Martin Kosen of the parent Synthesis Plastics group. Ambassador, with its Paul & Peter, Diplomat, Galt and other lines, is a heavy exporter to certain overseas territories, but little of its product has yet reached Europe. Efforts are being made to see how this can best be done. It may involve a link, or links, with European manufacturers and marketing organizations. Consideration may be given to a separate organization for handling in the second half of 1963 is the earliest contemplated.

In London last month, Moss arranged for six albums to be put on Ambassador Records. These proved so successful that similar sessions are likely at three-month intervals.

London Site of
Contest Finals

LONDON—The grand finale of the Eurovision Song Contest has been confirmed. It will take place in London on Saturday, March 23. The BBC has offered two of the new studios in its recently completed Television Centre.

Representatives of the 16 countries which will take part in the event organized by the European Broadcasting Union were in London at the end of last month to settle details.

In addition to Britain, the host country, the participants will be Austria, Belgium, Denmark, Finland, France, West Germany, Holland, Italy, Luxembourg, Monaco, Norway, Sweden, Switzerland and Yugoslavia. BBC's Harry Carlisle will be overall producer. Commentators will be Catherine Boyle, a British designer and television personality. BBC will stage its own program, "A Song for Europe," which will be broadcast to select the British entrant for the competition in London about February 22. The method of picking the songs for consideration for this program has not yet been announced.

weil der Sudwind, entitled "Joon pour moi, l'insolent" (Play for me, l'insolent). Label is Fontana.

Sœur Sourire (Philips) has recorded two more songs. This will enable Mercury to launch a 12-inch album on the American market and on cassettes that the U. S. can expect this release very soon.

S. A. Ardmore and Beechwood, Belgium, reports that they got the distribution rights for the new records "Tara Tihit," by Paul Green, Danny Williams or Frank Chockfield, "L'Amour," a new recording by Rita Reys, "C'est un lebe," by the Costa Brava Trio, and "Sous Serenade," by the Outlaws. Of this latest record, a Finnish version will soon be released by Rita Duo.

Paul Anka and Elvis Presley have done it again. Both artists have two records in the first ten of the Finnish hit parade.

BRITAIN

Establishment Not
Easy to Enter

By DON WEDGE
News Editor, New Musical Express

Difficulty of operating in the U. K. market outside the established producer-distributor network has again been shown up in 1962. Two firms which began the year

Aussies Wield
Firm Influence

LONDON—The British record industry has a considerable Australian influence at present.

Frank Mill's "Loveless Blues" has now passed the half-million sales mark, as follow-up to his big international success "I Remember You," sales of which in Britain alone are a shade short of a million. High though English sales were, he was in Australia and came here three years ago to emulate the success he had attained Down Under. His achievement was rewarded by EMI last week; a party was staged to mark his 25th birthday. He was presented with a gold disk.

On hand were another Australian, Bill Harris, who was in the British top 10 with "Sun Ain't a Star" and also attending was another Aussie, Betty Ann Noble, who has also come to Britain to make a star of herself. She has been recommended by Norrie Paramor (Combs), field's a star man. He has recently come here from the world-wide trip, including a visit to Australia during which he arranged to bring over another EMI artist, Bryan Davies. He will be signed to Merce and EMI is preparing a launching campaign for him also.

At Decen, one of its Radio London disc jockeys, John Peel, has been asked to call on a Madison record made by the Tally-Sone band, formed by two young Americans working here as free-lance a.d.s. men.

AUSTRALIA
O'Keefe Wins 2
Gold Mike Awards

By GEORGE HILDER
19 Toolman Ave., Kensington
Sydney N.S.W.

Radio Station 6IX, Perth, Western Australia, announced the winners of the 1962 "Golden Microphone" award for 1962. The winners were Johnny O'Keefe (Leadon), "I'm Counting on You," by Johnny O'Keefe (Leadon), "I'll Stop Down," by Judy Stone (best female vocalist) (Festival), "I've Been Everywhere," by Lucky Starr (best novelty) (Festival), "The Southern Breeze," by the Joy Boys (best instrumental) (Festival). The awards are given for best Australian disk made by a local artist.

Melbourne Records (Great Britain) released three top Aussie singles, released in Melbourne by the W. G. label. The singles are Kevin Sheppard, the Firebirds and the Chosen. . . . Connie Stevens has been in Sydney for a four-week stint at the Chevron Hotel. Tony Martin will follow Miss Stevens into the Chevron at Christmas time, and the representative Bill Robinson of EMI is arranging releases of Martin's singles on the London label. . . . Vaughn Meader's "The Laughing Gnome" is causing interest amongst Sydney and Melbourne radio stations via import copies. EMI will rub-release it as soon as possible.

John Laws, of Radio 2GB, introduced a new member by Cliff Richard's Instrumental group, the Shadams, from an English Columbia E.P. Laws, during a recent pro-

Nino Rossi, whose "Balled of a Trombone" is in third place on *Causantonia* in the preliminary round, seems to have a new hit on the way with his score for "March or Die" for Durium. . . . Ildice has brought forth his two top names on disks which feature theme songs. Mila has recorded "Hold Me Tightly by the Waist, her theme song for IAI's *Causantonia*, while Renato Mauro, TV's "Woman of the Year," has done the "Paris or Dear" film theme.

Armando Trovajoli has done the score for "Rugantino," the new musical comedy of ancient Rome, with Sandro Giovannini and Pietro Garufini, which is a December event at Rome's Sistina Palace.

National Record Dealers Union, which was indicted August 3 on charges of violation of Anti-Trust and Trust Law, is now undergoing a series of investigations by Anti-Trust and Trust Commission. The statutes and personnel actions of the union are said to be revised and altered to comply with the instructions of the Commission.

MEXICO

Tex Ritter Goes Across the Border

By OTTO MAYER-SERRA
Apartado 8688, Mexico City

In the studios of Mutual Records, Tex Ritter recorded two LP's for Capitol. In one, "A Border Affair," he sings many famous Mexican songs in Spanish, accompanied by mariachi band and maracas. In the second, Tex narrates, in Spanish and in English, the lyrics of well-known American country and western love songs, played by a big string orchestra conducted by Ralph Carmichael. The producer of both records was Lea Gillelitz.

The first LP's with recordings of the bona fide ranchera local music are played by Tito Puente and his orchestra (Roulette), the big band of Enoch Light (Columbia) and the orchestra of Leroy Holmes (U. A.).

Festival Winners

At the final competition of the Mexican Festival of Song, held at the Fine Arts Palace on December 3, the principal winner was composer Frederico Buena with two semi-traditional boleros: "An estío" (first prize 2,000 U. S. dollars), and "Al final que sueno," eighth prize (300 U. S. dollars). The 12 winning

melodies have already been recorded on LP's by RCA Victor Mexicans and Mutual Records.

Trade Data

During the annual meeting of the board of administration of Colombia de Mexico, Goddard Lieberson, president of Columbia Records, appointed General Manager Manuel Villarreal as vice-president of the Mexican Columbia. . . . A new company, Belari Records, headed by Andre Tettef, former general artistic director of Columbia de Mexico, issued its first catalog of LP's.

Visitor from Peru, Louis A. Aubrey, general manager of Sonadisc Records and president of the Latin American Federation of Phonographic Manufacturers. . . . After having finished his tour in the U. S. and on his way to Cuba, Soviet Violinist David Oistrakh was widely acclaimed by the Mexican public in two select recitals at the Fine Arts Palace.

NORWAY

Diskeries Issue Own Publication

By ESPEN ERIKSEN
Verdens Gang, Oslo

Promotion Committee of the Phonograph Records Association is issuing its own magazine, a 20-page periodical with the name of "Om plater" (On Records). The price of the newsletter is 1 Norwegian kroner (about 15 cents), and apart from various news from the different diskeries, there is also a top 20 for Norway, covering domestic production as well as imported platters and LP's.

The editor of the magazine is Jorg-Fr. Eriksen of Egd Moss

DECEMBER 22, 1962

BILLBOARD MUSIC WEEK 31

Jerven with Peer Johnsen of Brodrene Johnsen is assistant editor. During the fall, four numbers of "Om plater" were issued.

LP Success

Brodrene Johnsen launched the Byrdes Golden Guinea series in this country. And sells it for 21 Norwegian kroner (\$3), which is about half the ordinary price of 12-inch LP records. Around 30,000 of the Golden Guinea LP's have been sold in Norway.

Philips' artist Elisabeth Granneman recently moved to the Triola label. . . . The first Norwegian Sing Disk will be handed out to a Swedish pop artist, Annie Lennox, whose the newspaper Arbeidshadet invites the popular singer to Oslo to give her the trophy. The record that has sold 33,000 copies "Shan't at live," a Swedish rendition of the American tune, "You Can Have Him," which topped the Norwegian Hit Parade for several weeks during March-May this year. The recording is on the Fontana label.

Erlik Byg, born in the U. S. A., but raised in Norway, recorded two new Norwegian compositions in English. The songs were written by All Progress, and the titles are "I've Gone to Market" and "The Broken Ladder," on Philips.

Visits

A number of pop artists have visited Oslo in December, headed by American balladeer Johnny Tillotson. Also the Swedish sisters Siv and Lili Malmkvist have been here (not simultaneously), Danish teen-age singer Gitte Haaen, Swedish songstress Anna-Lena Lofgren and Lili Malmkvist.

Best selling LP records in Norway are still the sound tracks from "West Side Story," on Philips and "Pot Luck," by Elvis Presley, on RCA Victor.

SWEDEN

'Stop World' Heads For Stockholm

By HENRY FOX
Kungälv 56, Stockholm

There is much musical theater activity in this country. "Stop the World—I Want to Get Off" will open here on Nya Scala, January 11. The leading role will be played by Jan Malin, and a new girl, Anna-Sofia, will be introduced. In Malmö Stadsteatern is going to present Ragna Nyholm, former TV actress, in "Terna La Deuce." Siv Malmkvist, who is now very popular on the Continent, has signed a contract for a show in Malmö. She will stay there for the next three months.

The Popescans will go to Germany for TV appearance. The leader of this group is Anders Boman, a Microscopic s.d.r. man. . . . Pelle Naver, 64, has made his first record. He is a well-known lyric writer and has recorded four new songs. The music is by Ake Gersback. "I can't sing," says Naver, "but the second company says it doesn't matter." All the songs are in old folk style.

From Queens Theater in Blackpool, England, Nina and Fredrik are coming to Berns, Stockholm, where they will stay till the end of December. . . . David Tennant, who made a vocal version of "Alley Cat" in the States, is coming to Denmark to meet composer Bent Fabric. He will also appear on the Danish TV.

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EMI Sees Future Tied to Economy

Continued from page 4

sales and profits was the "chaotic conditions of competition existing in the U. S. record market. Price cutting, excess of new releases by all companies and the competition for new business have all contributed to the unsatisfactory sales result."

Additionally, "competition among record companies for prominent artists, a rise in costs of manufacture, and elaborate album covers had a further adverse effect on the profit."

In Britain, EMI's record division had increased its share of the market. Further, a graph with the report showed that the financial year saw a new high in record sales (about 150 per cent more than in 1953), but there were signs of a leveling out through 1962. Lockwood also noted that the group's enter operations in the U. K. had brought a progressively larger proportion of total profit in recent years.

In Australia, the EMI subsidiary had substantially increased its profits despite a lower turnover. The EMI disk labels had grown in popularity in their share of the sales. The initial reaction to newly acquired Laurie repertoire had been a growing tendency for the public to accept English artists.

The twist had been a prominent influence on the pop activity in Europe. It helped bring bigger sales for Patto-Macroni in France. The company had again increased its share of the French market.

Group sales throughout the world were broken down into areas. The United Kingdom provided nearly half the turnover with 1962 totaling \$113 million, 14.1 per

cent more than the previous year. The rest of Europe totaled \$36 million, a drop of 2.3 per cent. The Western Hemisphere totaled \$54 million, 12.7 per cent less, and the rest of the world provided \$28 million, 14.5 per cent less than the year previously.

EMI's exports from the United Kingdom in the year were \$17 million, an increase of 12.5 per cent.

Reviewing the development of the firm, Sir Joseph pointed to Nigeria, one of the newer independent countries within the British Commonwealth, where EMI had launched two firms. One in Jos had recently begun to manufacture gramophone records.

One of the biggest developments referred to was EMI's arrangement with the Philips group for the joint manufacture of magnetic tape. Plans were going ahead for building a much larger magnetic tape factory at EMI group headquarters in the Netherlands.

Among other new enterprises noted was EMI's partnership with the Philips group in a large-scale advertising contract, in World Wide Broadcasting Services, formed to offer radio and television equipment and program material.

EMI now had 29 principal companies engaged in the production of records in the five continents. There were also substantial music publishing firms operating in Britain, France, Germany and the U. S.

Lockwood was retired as one of the three directors by rotation, but the three directors, Sir Joseph and L. G. Brown, were re-elected.



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Imitators Can't Catch Originals

Continued from page 4

er" LP also has set records. It has become the second fastest selling record in the history of the business, with more than a million moved in 10 weeks. Here is a list of the recently issued song follow-up have not cut into its sales.

The two firms with "Family" follow-ups, Laurie and Roulette, have shipped between them almost 250,000 records, according to Eddie Mathews for Laurie and Bud Katz for Roulette. Mathews told KATZ that Laurie had shipped 75,000 without including any free goods. Roulette says it has shipped 150,000 sets, also not including free goods. Since Laurie has a 20 per cent discount, and Roulette is meeting competition, thousands of free "other family" albums should be added in the total shipped.

Neither Laurie nor Roulette, since they are in a battle with each other for store display space, are happy about the number of albums they have had to put on the market. Both lay claim to the position of top "other family" LP. Normally a record firm can't ship a record before shipping records. But in this case, with distributors and dealers anxiously awaiting shipments of the albums, buying them either one or both will turn into another "First Family," each has had to ship to keep their LP in the store of the public, or run the risk of being shut out of counter space.

In a milder way a battle is starting over the "My Son" LP. Ambassador Records' Can label has issued a recording called "My Son the President." And Strand has issued a budget-price—99 cent—LP called "My Son, the President." Ambassador told Billboard that it had shipped 100,000 of its LP to dealers, while Strand claims shipments of 66,234 as of last Thursday. Jubilee Records two weeks ago rubbed out an album called "More Folk Songs With Allan Sherman and Friends," which fea-

tured a borsch circuit-oriented Sherman on two tracks, and vandyke routines by others on the rest of the LP. Jubilee has not claimed the 100,000 units. Here is a list of the recently issued song follow-up have not cut into its sales.

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PHILIPPINES

Credit Lid Still

Tightly Clamped

By LEIS MA. TRINIDAD

264 Escalita, Manila

Central Bank Gov. Andres Castillo last weekend expressed optimism that the country's foreign exchange market would remain stable due to increased net international reserves and volume of forward exchange transactions.

Castillo said the volume of forward exchange transaction expanded from \$0.26 million in February to \$39.36 million in October of last year.

Touching on credit restrictions, Castillo pointed out that the "conservative" of monetary expansion indirectly helped to shorten the period within which the exchange rate adjusted smoothly to the free play of supply and demand.

VOX JOK

By CHARLES SINCLAIR

THE BIG REUNION: Many a big-city station has an alumni roster that shines with the names of platter-spinners who have gone on to other and sometimes greener pastures. In Syracuse recently, Dale Kelly, program director of WOLF, sparked a promotion built on this fact. The station cleared an hour a day for a week (excluding any off-Syracuse deejays to take over for a "WOLF Cavalcade of Disk Jockeys" deejays in a campus radio building. KJH general manager Milt Klein also tossed in a 3,000-watt transmitter and four more sound trucks, equipped with turntables and four arms, for creating sound effects. Once the FCC approves the transmitter, KJH will have its own station, broadcasting on an FM frequency. If so, the KJH equipment would cost more than \$20,000. Education authorities in Los Angeles, needless to say, were delighted.

MOVING DAY AT KJH: Ever wonder what becomes of old radio stations? Disposing of one was a problem facing KJH, Hollywood, Anson: give it to a school. Studio D, once a CBS and WNET radio studio at KJH, was dismantled and given to the Los Angeles City College not long ago. It was carted away by groups of students who roared trucks, then re-assembled the studio in a campus radio building. KJH general manager Milt Klein also tossed in a 3,000-watt transmitter and four more sound trucks, equipped with turntables and four arms, for creating sound effects. Once the FCC approves the transmitter, KJH will have its own station, broadcasting on an FM frequency. If so, the KJH equipment would cost more than \$20,000. Education authorities in Los Angeles, needless to say, were delighted.

CHANGE OF THEME: Mad Phillips, former morning man at WKDA Nashville, is now holding down a mid-morning slot at WMDA, Atlanta City. Mike Kaye has joined WEND, Easton, Mass., as a DJ. Dave Orent has joined WSM, Nashville, as assistant program director. Bob Delvin, WSM's p.d. and manager of the "Grand Ole Opry," Red Jones has been named music director of WKBN, Buffalo, in addition to his duties as early-evening deejay. ... WCOF, Boston, has appointed Steve Telers as program director and Jim Lewis to the station announcing staff. ... Barry Smith has joined KJWB, Wichita, Kan., to handle a late-afternoon show. ... Tony James, formerly sports director of WJAB, Babylon, Long Island, has moved up to program director at WJMT-TV, Water Haven, Fla. The station is the first full-time FM stereo station in central Florida. Weiss also manages Music Center, a leading local record store.

CITY SLICKERS: Chazley Holmes, who upas c.f.w. slots on "Jenny Jambores," heard in the New York City metropolitan area on WKBN, Newark, recently asked listeners to vote for their favorite country artists and tunes. His findings: "Diverse likes and dislikes when it comes to c.f.w. material." Brooklyns, for example, favored Hank Snow and Flatt and Scruggs. Manhattanites liked Bill Anderson and Eddy Arnold. Residents of Jersey's upper-income Bergen County liked Texan Jim Robertson (who was the overall winner) who sang in Jersey City. Listeners were for the Warren Boys, followed by Hank Thompson. In Queens, the top vote went for Johnny Cash and Hank Williams. And so it went, with a different favorite in almost every locale reached by the station. How did Holmes explain it? He didn't, or couldn't.

THE CHRISTMAS SEASON: It's more blessed to give than to receive, and sometimes deejays double very successfully as middlemen in Christmas-season charity drives. Stephen Adams, deejay of WMAK, Nashville, writes to say his station has just completed a "Penny Contest," in which local high school students were asked to send pennies (which went to United Girls' Welfare Fund) to their favorite deejay. The school sending the most pennies got a trophy and a record box. Over \$7,000 pennies were collected. ... When the Christmas Cheer Board of Greater Washington, Canada, found itself with a reduced budget, it enlisted CKY's aid. The station began an appeal campaign for materials, money for gifts, and other aids, offering a 45 percent discount to persons bringing toys or canned goods to the CKY station. Response was "excellent," the station reports.

THIS 'N' THAT: WYDC, Washington's Earl Robbin recently called on three student actors at High Point High School to serve as a jury to judge new records on his show, and to discuss dramatic theater in high school. ... Radio may still be a relatively young communications medium, but it's getting that dash of gray at the temples. Henry Dupes, for years the host of "I Love New Orleans" ("Dawabusters" show and more recently a TV personality on WFL-TV's "Info" series, not long ago celebrated his 30th anniversary with the radio-TV outfit. ... Len Davis, jazz deejay at WQNC, Concord, North Carolina, is scheduled to host the December 21 Third Annual Intercolllegiate Jazz Festival at the Granger Hotel, Granger, N. Y., at which college bands from several leading Eastern schools will compete.

Stations Give Cold Shoulder To Imitators of Meader-Sherman

Continued from page 4

'First Family': WINS music director Don Owens told Billboard, "We've heard the quickie follow-ups, and for the most part the material is in bad taste and is just simply un-funny in our opinion."

Fast Buck Artists
Added deejay Burns, who's now in line to host a "comedian performance" of the Meader hit at the White House in the near future: "I love creativity and talent, and I like to feature it on my show. The guys who did the original albums had a conception. Now, we're getting the fast-buck artists from the act, and as far as I'm concerned, who needs it? I won't play comedy material which has been rushed together. I'd rather wait until the good stuff happens along with the own accord."

The WINS, incidentally, expects this to happen can be judged from the fact that the station has launched a new Sunday afternoon hour-long series called "Sound of

Laughs," featuring new comics and writers, both live and recorded. The series, coming at a time when TV competition is tight for comedy, can easily develop into a major showcase for comedy records.

At other New York stations, and at many a large station in cities like Chicago, Philadelphia, Atlanta, Denver and San Francisco, the situation is being repeated.

Building Anew
Having had a taste of this kind of excitement radio generated in pre-TV days, program planners are busy hatching new comedy shows. Some are in the form of five-minute capsules built around some special new segments in top deejay shows, and some are full-length programs which will attempt to originate comedy material as well as play the best available on records.

In other words, the boom in comedy albums has generated a new element in big-station radio programming. There is an obvious demand for material which will have to be filled.

But, record companies are learning, it won't be filled with gimmick material, or old-odor material or shoddy material at the best-programmed stations. First-rate comedy albums never had a better opportunity for first-rate exposure.

'Bedside Network' People Open Annual Fund-Raising Drive

NEW YORK — The Veterans Hospital Radio-TV Guild, operators of the "Bedside Network" which reaches veterans confined to government hospitals throughout the U. S., has launched its annual fund-raising campaign this month. Though the organization will share in proceeds from the December 18 Christmas party of the International Radio-Television Society and the December 10 party of the A.D. Men's Post 109 of the American Legion, the VHRVTV stressed a need for "broader financing" to expand its facilities.

The "Bedside Network" produces low-budget radio-TV shows as a form of therapy for hospitalized veterans with professional volunteers—directors, actors, writers and musicians — aiding the work. The shows use ideas and heard on closed-circuit systems in hospitals.

Q. How long has the show been on the air?
A. Since Christmas Eve, 1954.

Q. How long has Lawrence Wolf been a professional musician?
A. Quite a while. He started out as an accordion player in 1925.

Q. How many Christmas carols does Lawrence Wolf send out annually?
A. Approximately 250,000.*

Second-rate comedy, by all indicators, will have to settle for second-rate exposure.

San Antonio Station Goes Off C & W, Gears to Pop Hits

SAN ANTONIO—KENS, former ABC and western music station here, has switched call letters and programming format. Announcement of the move was made by Elmer G. Wayne, executive vice-president of the Texas Star Broadcasting Company, and general manager of the station.

The station, owned by Roy Heinze and R. H. Smith, has changed the call letters to KRAT and will feature news, sports, entertainment and special events. The station sound will be geared to an adult audience.

The music format of KBAT will be geared around familiar "Golden Hit" tunes. The new format will emphasize world, national, state and local news, including comprehensive sports and market coverage, which will receive an "in-depth" approach by the extended news staff.

KBAT is scheduled to bring to San Antonio all broadcasts of the Houston Colt 45 National Baseball League's games including pre-season beginning March 8. The station was previously owned and operated by the Express Publishing Company.

NO MORE GUESS WORK ON WELK

NEW YORK — For the benefit of those who may want to be up on their facts concerning morning Lawrence Welk, ABC-TV last week put out a special questionnaire answer sheet.

Q. How long has the show been on the air?
A. Since Christmas Eve, 1954.

Q. How long has Lawrence Wolf been a professional musician?
A. Quite a while. He started out as an accordion player in 1925.

Q. How many Christmas carols does Lawrence Wolf send out annually?
A. Approximately 250,000.*

Focus on the Deejay Scene

SANTA'S on his way, and during a preview visit to Salt Lake City he was interviewed by KALL deejay Paul Smith before departing on a tour of the city's hospitals and juvenile facilities. Smith and other station personnel during his stay at the city's annual Christmas parade, downtown tree-lighting ceremony and other events. Station has been running a big Christmas contest promotion during holiday season and has been active in local Christmas charity drives. Smith even scored interview with Santa-helper "Tudolph."

Station Dollar Loss Not As Severe as Expected

WASHINGTON — Now that radio broadcasters have had time to digest the sad news in the Federal Communications Commission's financial report, it appears that the actual before-tax profit loss in dollars per broadcaster in 1961 is not as staggering as the over-all 35.9 per cent drop from 1960 profit would seem.

Hyman Goldin, head of FCC's new Research and Education Division, and for years head of the former Broadcast Economics Division, points out that profit margin for most of the nearly 4,000 radio broadcasting stations operating in the country is very slender. Therefore a slight rise in expenses over a previous year, a slight dip in revenue, results in a dollar drop that translates into large percentage loss in marginal profits.

Broadcasters will brood less on the actual numbers showing a drop in radio revenue from \$45.9 million in 1960 to \$29.4 million in 1961 (before before-tax profit total since 1959, when only 705 stations made \$23.8 million), than on the expenses and overrunning responsible for back-to-the wall operation for two-thirds of their ranks.

Other Important Questions
Other questions broadcasters will ask themselves will go to automation. Is it always a money-saver and revenue-booster? Are there cases in which, as some radio personalities claim, the taped program

may save wage costs—yet cost the station more in loss of flexibility, individuality and good old-fashioned schmaltz while the consumer? Or will the automated programming and other operations which increased expense in 1961 for some broadcasters begin to pay for themselves and return a profit by 1967?

The FCC spokesmen will say not a word on 1962 income or on these prospects. "We don't have those figures," they say.

Agonizing reappraisals of programming and sales tactics (both time selling and audience sell) will accelerate among the 40 per cent of the 3,469 AM-FM broadcasters reporting a loss for 1961—the highest proportion of losses since the first financial data issued in 1957, the FCC says.

Again, however, loss is by comparative analysis. Most losses were less than \$15,000 for almost two-thirds of the losers. Similarly, among those in the black, almost two-thirds were held to profits of less than \$15,000. Altogether 2,261 stations reported this marginal time gain and/or loss.

Additional Figures
Additional 1961 figures on radio money made and lost, as reported in the FCC's recently released financial data, are:
The four radio networks, plus 3,610 AM and AM-FM, and 249 independent FM stations grossed \$590.7 million in total broadcast revenue, down from \$797.7 million in 1960, when there were four networks, 3,470 AM and AM-FM's and 218 independent FM stations.

Total broadcast expenses were \$561.3 million in 1961 as against \$551.8 million in 1960; broadcast income before taxes, \$29.4 million in 1961, down from \$45.9 million in 1960. Average per station revenue of profitable stations was \$190,350; losers made \$110,057 in 1961.

In the FM service 249 independent FM stations, without AM connection, reported revenues of \$7.1 million in 1961, up from \$5.8 million made by 218 independents in 1960. Expenses for independent FM's totaled \$8.7 million in 1961, up from \$8.2 million for FM stations.

(Continued on page 40)

MERCURY AIDS EPILEPSY FUND

CHICAGO—Mercury Records will make contributions to the National Epilepsy League on behalf of radio stations around the country. Mercury noted the move came following numerous requests from radio stations requesting that record manufacturers refrain from sending holiday newsmen, hushes to disc jockeys. The stations will receive from Mercury a special Christmas card purchased from the League, in the form of an Advent calendar, stating that the label has made a contribution in the station's name.



The Perfect Children's Christmas Song
HAPPY CHRISTMAS, MERRY CHRISTMAS
MOTHER AND DAD
Produced by Bill
Patterson. The hit
single is now available
on the new
BERNARD RECORDS
catalogue. Write for
it today.
New York, N. Y.

Making the Charts
and Getting the Play, the
SPOOK
is on its Way!
Artistic, 44 Third Street, Hoboken, N. J.

HONOR ROLL OF HITS

TRADE MARK REG.

FOR WEEK ENDING DECEMBER 22

The Honor Roll of Hits comprises the nation's top tunes according to record sales and disk jockey performances as determined by Billboard Music Week's weekly nationwide surveys.

This Week	Last Week	Title	Composer-Publisher	Weeks on Chart	Recordings Available
1	4	TELSTAR	By MCA—Published by Campbell Connolly (ASCAP)	5	1. TELSTAR—Tremulous, London 9561.
2	5	LIMBO ROCK	By W. B. Brance and Joe Shalton—Published by Four Star-Tone (BMI)	10	2. LIMBO ROCK—Chubby Checker, Parkway 401; Billy Swan, To Be Six 251.
3	2	RETURN TO SENDER	By D. Blackwell, W. Zorn—Published by Foster (BMI)	9	3. RETURN TO SENDER—The Four Seasons, Vee Jay 446.
4	1	BIG GIRLS DON'T CRY	By J. Graye & Brodsky—Published by Buloh (ASCAP)	9	4. BIG GIRLS DON'T CRY—Four Seasons, Vee Jay 446.
5	3	BOBBY'S GIRL	By Hoffman-Klein—Published by A.M.E. (BMI)	7	5. BOBBY'S GIRL—Marie Moon, Joville 135.
6	6	DON'T HANG UP	By Mann-Apple—Published by Kalmus (ASCAP)	7	6. DON'T HANG UP—Olson, Came 215.
7	11	GO AWAY LITTLE GIRL	By Goffa-King—Published by Aldon (BMI)	3	7. GO AWAY LITTLE GIRL—Beverly Lowman, Columbia 4261.
8	8	THE LONELY HILL	By Ted Lash—Published by Aldon (ASCAP)	6	8. THE LONELY HILL—Thelma Houston, A & M 763.
9	9	RELEASE ME	By Miller-Williams-Youn—Published by Fine Star (BMI)	5	9. RELEASE ME—"Little Esther" Phillips, Louis 335.
10	10	YOU ARE MY SUNSHINE	By J. Davis-C. Morley—Published by Fine Star (BMI)	3	10. YOU ARE MY SUNSHINE—Ray Charles, ABC-Paramount 10719.
11	7	RIDE!	By Buckner-Lewis—Published by Woodcraft-Cherry-Cole (BMI)	3	11. RIDE!—Don Dee Story, Cameo 126.
12	15	LOVE CAME TO ME	By D. Blackwell, A. Fells—Published by Schwartz-Bial (ASCAP)	4	12. LOVE CAME TO ME—Dionne Warwick, Laurie 1416.
13	14	KEEP YOUR HANDS OFF MY BABY	By Goffa-King—Published by Aldon (BMI)	5	13. KEEP YOUR HANDS OFF MY BABY—Beverly Sills, Epic 1062.
14	12	RUMORS	By H. Greenfield & Milton—Published by Aldon (BMI)	4	14. RUMORS—Johnny Crawford, Decca 4191.
15	18	HOTEL HAPPINESS	By L. Core-C. Shuman—Published by Decker-Morris (ASCAP)	3	15. HOTEL HAPPINESS—Brook Benton, Mercury 10815.
16	19	DEAR LONELY HEARTS	By A. Haley-Rod Allen—Published by Swan-Centric (BMI)	3	16. DEAR LONELY HEARTS—Nat King Cole, Capitol 4878.
17	17	DANCE WITH THE GUJAR MAN	By Giddy Man—Published by Kalmus (BMI)	7	17. DANCE WITH THE GUJAR MAN—Doris Day, RCA Victor 4857.
18	16	ALL ALONE AM I	By Hal David-Alton—Published by Doberman (BMI)	11	18. ALL ALONE AM I—Brooks Lee, Decca 2644; Sandy Lynn, To Be Six 255.
19	22	LET'S GO	By L. & S. Deane—Published by Winslow (BMI)	3	19. LET'S GO—The Beatles, Warner Bros. 5745.
20	26	ZIP-A-DEE-DOO-DAH	By R. & S. Deane—Published by Winslow (BMI)	2	20. ZIP-A-DEE-DOO-DAH—Buck R. Jones & The Blue Jeans, Philips 187.
21	21	RUBY ANN	By R. & S. Deane—Published by Winslow (BMI)	2	21. RUBY ANN—Marty Robbins, Columbia 4214.
22	23	CHAINS	By Goffa-King—Published by Aldon (BMI)	3	22. CHAINS—The Cookies, Discovision 0161.
23	13	HEY A REBEL	By Gene Pines—Published by January (BMI)	12	23. HEY A REBEL—Vikki Carr, Liberty 2545; Cynthia, Capitol 4878; Dee Dee Clark, To Be Six 255.
24	21	DESAFINADO	By J. Graye—Published by Buloh (BMI)	7	24. DESAFINADO—The Contrasts, Tico 3075; Elsie Fitzgerald, Verve 10714; The Chords, Capricorn 1066; The Chords, Liberty 2512; Lloyd Mayer, United Artists 596; Patti Page, ABC-Paramount 10546; Marie Rivera, RCA Victor 4815; The Temptations 1131; S. Zentgraf, Liberty 5545.
25	28	WIGGLE WOBBLE	By Lee Cooper—Published by Bob-Doo (BMI)	4	25. WIGGLE WOBBLE—The Beatles, United Artists 546; Decca Records Library 35546.
26	27	PIPING THE ITALIAN MUSIC	By Alex-Mercer—Published by Rosemont-Sing Dove (BMI)	1	26. WIGGLE WOBBLE—Lee Cooper, Mercury 1011.
27	29	TWO LOVERS	By W. Robinson—Published by Jarens (BMI)	1	27. PIPING THE ITALIAN MUSIC—Lee Morris, Republic 10196.
28	29	YOUR CHEATING HEART	By Bob Williams—Published by Rose (BMI)	2	28. TWO LOVERS—Beverly Sills, Mercury 1062.
29	30	MY DAD	By MCA—Published by Campbell Connolly (ASCAP)	1	29. YOUR CHEATING HEART—Ray Charles, ABC-Paramount 10719.
30					30. MY DAD—Paul Petersen, Capitol 405.

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A Look at Stereo After 5 Years

Audio Fidelity Bombshell Had Industry Agog

Sales Impact on Record Dealers Still Being Felt

By RALPH FREAS

NEW YORK—Five years ago this month, a stereophonic storm burst on the record and phonograph industry. A Billboard story headlined "Fast Commercially Available Stereophonic Disk Debut," set off a chain of events that resulted six months later in the introduction of stereo phones from every manufacturer—Admiral to Zenith. And six months after that, stereo records were hitting the market in a steady stream. The record and phonograph business hasn't been the same since. The Billboard story did not announce a new engineering technique. For months, everyone knew that stereo records were coming. The way, two rival stereo disk-cutting systems had been demonstrated—Westrex's and British Decca's—both the press and major disk firms. In fact, four Westrex cutters were already in the hands of major disk firms (Columbia, RCA Victor, Capitol, and one big independent—Radio Recorders on the West Coast). But the first stereo record of the December story five

years ago came from another source—the tumbling independent, Audio Fidelity, piloted by the party impresario of 11th Avenue, Sidney Frey.

When diskies got the word on December 9, they were stunned. Many called Billboard's Frey "the little guy." And, presumably, the firms that owned Westrex cutters called Westrex. Phones rang constantly two weeks.

Frey Makes Offer

The callers were outspoken; they said the story was an outright lie. Frey ran an ad in the following issue that stated, "As a public service and as a service to the industry, we will make available fidelity stereos to accredited members of the record industry upon request from any executive on his company letterhead."

He had the record all right. Westrex had cut it for him. Earlier, Frey had attended a Westrex demonstration and asked the engineers a question: how does it work? Westrex didn't know; he had only produced acetate sample. No one had produced masters and stampers and no one knew whether quantities were feasible. Frey offered to experiment for them and Westrex agreed to cooperate. Frey sent them stereo tapes. A month later they sent him a stereo acetate.

Westrex didn't send the acetate without some precaution. They dropped some of the program material, added hoots and whistles, and started sections in the middle.

(Continued on page 38)

By REN GREVATT

NEW YORK—When Audio Fidelity's first stereo recording hit the market in December 1957, it caused a shock wave through the entire industry, from competing manufacturers, right down to Mr. Average Record Dealer.

Actually, in the strictest sense, stereo was not a new concept to warrant this kind of reaction. Stereo, after all, had become something of a curious among tape-ophiles and no honest-to-goodness audio fan would think of permitting himself to be caught without the finest stereo tape playback equipment.

What was really new was the idea of stereo records and it was a thought which sent a shudder through many dealer ranks. Why a shudder? It was simply a question of industry. Dealers remembering the battle of speeds and the evolutionary switchover from 78 to 45 r.p.m. speeds is slight, immediately saw the threat of another long term double-inventory problem.

This problem is actually still here, five years later, but dealers, in the intervening period have had good reason to hold the appearance of stereo. In addition to the records themselves, stereo has created two distinct business builders.

(Continued on page 37)

Motorola Links National, Local Ads To Speed '63 Promotion Campaign

CHICAGO—Tie-ins of national and local advertising for maximum combined effect will keynote Motorola's 1963 promotion campaign, according to Bob Harris, consumer products and Motorola development. In other Motorola developments last week, new stereo and radio line additions were announced by Bill Lawwell, radio and phone sales manager.

On the advertising front, Motorola's series of "New Leader" four-color spreads will continue. An in-creased color budget has been earmarked for Life Magazine during the first four months while an expanded black and white schedule is called for in Time, Newsweek, Sports Illustrated, The New Yorker and Saturday Evening Post.

Backing the national campaign will be heavy local efforts in over 100 markets with more ads listing dealers. Distributors are also plan-

ning more local co-op ad activity. The firm's program of professionally installed window displays will also be continued. Backing up the promotion will be all-out sales effort in January employing tie-in liquidating traffic build-ups and premiums for use in tie-in and sales closures.

Two of the items to get the benefit of the promotion push will be a new modification of the SK100 stereo coffee table. A version of the unit with a scuff, stain and mid-west-proof top is known as SK100T. Another version of the unit, which offers AM-FM radio carries the tag SK100T. This carries a \$189.95 list as against \$169.95 for the basic unit.

A budget clock radio with electrically illuminated dial was also unveiled to range in price from \$22.95 to \$27.95.

Victor Adds to Cartridge Line

CHICAGO—RCA Victor announced a mid-season addition to its line of cartridge tape equipment during a Midwest distributors' meeting here last week. The showing, which also included the first display of seven new color TV sets in new black and white sets, was held at the Edgewater Beach Hotel.

In announcing the new units, Raymond W. Skason, marketing vice-president, RCA Sales Corporation, predicted "the best first quarter in history for the home entertainment industry" in 1963. Turning to the tape scene, Skason remarked on the increasing interest in the field during 1962.

"The recent announcement of a stereo tape cartridge recorder introduced by 3-M's about a month ago, printed reports that other manufacturers are laboratory testing cartridge machines and the sales growth of our line, adds up to the tape cartridge recorder field enjoying its best sales year ever in 1963," Skason said.

"These units could account for nearly 20 per cent of the regular tape recorder market next year, which would be the best showing ever for tape cartridge recorders."

Joining three other previously announced RCA cartridge units was the Cordon Bleu (CYD), the company's first self-contained stereo recorder-playback unit. It contains a transistorized stereo amplifier, with an extra stereo speaker in the lid of the carrying case. Optional price is \$199.95.

THE EQUIPMENT SCENE

By David Leuchman, BMM Contributing Editor Managing Editor, Television Digest



S. Chase Export Co.
The North Pole
Dear Mr. Chase

This seems to be the time of year when everybody writes you with his personal list of most-wanted gifts. So, if I can't too late, just thought I'd send my requests along, too. And you don't have to drop them down my chimney. Just send them along—through your local distributor, if you wish—throughout the coming year. So brace yourself, Santa, here it comes:

1. How about a good monaural portable phonograph? Just one model—you needn't flood me with them. Something, say, that can sell at around \$79.95 to customers who come in insisting on a good quality phonograph, but who couldn't care less about swinging doors, removable wall speakers and the like. It seems to me that you guys could put together a real gem of a mono phone which could be sold at a good markup to people who just don't want stereo, and who are too old for a kiddie phone. And—while you're at it—you may as well give me a stereo version as a snap-up.

2. A "stereo shirt." This would be a brand-new product, which could put profit back in the shirt-pocket radio business. It's a good-looking sport shirt, with a transistor FM stereo radio sewed right into the pockets (one speaker in each pocket, for symmetry). Woven into the shirt is a dipole antenna for best reception. For private listening, two earphones are included. They fold up into epaulettes when not in use. Now every man can have stereo while he walks. And, please, Santa, don't offer this to the clothing stores. We don't want them competing with us, too.

3. A combination tape recorder and FM stereo radio. This would be a portable stereo recorder with FM stereo radio built right in. It could be used to listen to FM radio, FM stereo radio or tapes, and to record live or from the air. People are going to record FM stereo broadcasts anyway, using makeshift arrangements. So why not offer them one instrument, at a medium price, to give hobbyists the opportunity to record stereo directly from the air, in the most convenient manner?

4. New combination products to help us keep competitive. For example, how about an electric sewing machine which plays music while you sew? This shouldn't be too difficult—perhaps you could use pre-recorded magnetic thread. This may help prevent crossroads on the music business by the sewing-machine centers. What about a portable refrigerator which plays cool jazz when the door is opened—just so we can hold our own with the appliance outlets? Or a transistor radio which also takes candle photos, to let us keep up with the camera store?

5. How about a trading-stamp plan for music equipment dealers? We can call them Oxide Stamps, and coat them with magnetic material. Instead of packing them in a book, the customer sticks them on a reel. When he's got about 1,200 feet of them, he can play them.

6. A combination tape-cartridge, reel-to-reel and four-speed record player which is guaranteed obsolescence-proof until Christmas 1964.

7. Three FM stations in my home town, broadcasting in stereo during all three hours—while playing pop music, one show tunes and the third classical music.

8. A high-end component hi-fi ensemble so complicated that even the most advanced electronic engineer can't understand it.

9. Salesmen bright enough to understand the above instrument.

10. A stereo phonograph so simple that anyone who likes music can play it, without worrying about power output, frequency response, decibels or phase relationships.

11. A clock radio that can be set by the dealer to blow itself up just before next Christmas.

Those are the things which come to mind on the spur of the moment, Santa. Just buck your sled up to my leading platform any time.

Santa's greetings,
My Figh

DROP-INS ON PARADE. Year-end new models are beginning to show up, as manufacturers fill in gaps in their line and offer promotional items.

Admiral will feature a new lightweight two-gang pickup with floating cartridge, in pre-record-retracting. High in getting a half-dozen new consoles in the Admiral line is a 7 1/2-inch-wide Danish modern stereo-radio-phon console (with FM stereo) with six speakers, priced at \$299.95.

Motorola, which claims to be the No. 1 manufacturer of stereo "about the novelty-prize level" (which, according to a company spokesman, means \$79.95 and up), is capitalizing on

(Continued on page 37)

ALBUM COVER OF THE WEEK



SCARLATTI: THE SPANISH LADY & THE ROMAN CAVALIER—London OSA 1115. Here's an eye-catching double cover for display of a painting done by the artist in full-size, and presented in gold and silver. The striking disk signature is isolated in white.

SCARLATTI: THE SPANISH LADY & THE ROMAN CAVALIER—London OSA 1115. This is certainly a picture book for the collector and the sales growth of our line, adds up to the tape cartridge recorder field enjoying its best sales year ever in 1963. Skason said.

BEST SELLING PHONOGRAPHS, RADIOS & TAPE RECORDERS

These are the nation's best sellers by manufacturers based on results of a month-long study using personal interviews with a representative national cross-section of record-buying adults (only) that also sell phonographs, radios and/or tape recorders. A different sales group is published in the space each week. Each category appears approximately every 14 weeks.

The percentage figures shown for each brand is the share of the total number of weighted points derived from all dealer responses. Point calculations are based on the rank order of manufacturers' sales of each dealer, and weighted by size of retail. Only manufacturers showing 3% or more of the total dealer points are listed below.

PHONOS LISTING OVER \$500

POSITION	9/22/62 Rank	4/29/62 Rank	BRAND	% OF TOTAL POINTS
1	1	1	Mognevex	46.3
2	2	2	Fisher	17.9
3	3	3	Pilot	11.0
4	5	6	Motorola	4.3
4	6	6	RCA Victor	4.3
6	—	—	Clairetone	4.0
			Others	12.2

When this chart is based on the previous month's sales, it is reasonable that certain brands will appear at one time and not at another because of many factors being factors. That it does not indicate that the other rankings appear only once or more than the previous month. These brands that appeared in previous issues for this category and do not appear to meet a listing above are shown below with their rank order in the issue indicated in parentheses.

9/22/62 issue: Curtis-Matthes (4).

6/23/62 issue: Curtis-Matthes (3); Zenith (5).

DISK DEALS FOR DEALERS

A summary of promotional opportunities for dealers by manufacturer and distributor currently offering records at special prices. Dealers where available are listing and superior deals for each deal as well as the date of issue and page number of the original news story and/or advertising providing details of each promotion. Please consult these for full information.

LIBERTY—Expires December 24, 1962. Started October 1, 1962. Label is offering three discs with entry 100 purchased to distributors at 13 cents each. See separate story, October 13 issue, for details.

HYPERSONIC—Expires December 24, 1962. Started November 21, 1962. Under a Christmas stocking plan, dealers can buy all items in the HyperSonic, Monocentric, Monocentric, Monocentric and Monocentric series at two for every 10 purchases.

OLYMPIC—Expires December 31, 1962. Started November 12, 1962. Label is offering 20 discs with entry 100 purchased to distributors at 13 cents each.

COLUMBIA—Expires December 31, 1962. Started November 15, 1962. Label is offering an extra 10 per cent discount on 15 of the Month's better sales.

POLYSTAR—Expires December 31, 1962. Started November 19, 1962. Label is offering a 15 per cent discount on all albums by Gene Autry, Shirley Ross, Mike Dora, Eddie Cochran, Dora and John Cochran.

STARDAY—Expires through December 31, 1962. Started November 1, 1962. Label is offering a Christmas stocking plan of one LP free for every five purchased.

20th FOX—Expires December 31, 1962. Started December 1, 1962. Label is offering a Christmas stocking plan of one LP free for every five purchased.

DECEMBER 22, 1962

BILLBOARD MUSIC WEEK 37

NEW DEALER PRODUCTS

Rack 'Em Up Anywhere at All



32 Hour Tape Plays at 15/16 I.P.S.

North American Philips has introduced a new fast-speed tape recorder that plays at 15/16 i.p.s. The slow play unit gives up to 32 hours of playing time from a standard seven-inch reel. The unit is being merchandised under the Philips Norelco banner. The Continental 401, which is the name given the unit, utilizing four transistors in its power pack. Suggested list price of the 401 is \$399.50.

Bossa Nova on Displays



mounted on opposite ends and often angled to give maximum stereo effect. The validity of this approach is still a subject of wide debate between purists and those who simply want good stereo, but the fact is that a lot of this type equipment has been sold.

This dealer has benefited by three separate evolutions of stereo record playing equipment. Now a separate area entirely looms as a major factor, and its emergence is directly related to the stereo-consciousness, bred by the stereo record.

This is FM stereo. The new firm has developed two individual areas of new sales possibilities for dealers. First, there is the FM stereo receiver itself, already being made available at a broad range of prices and sizes. Secondly, is the vastly increased interest in stereo tape recording equipment, being sold in many areas now on the basis of "record your own stereo right off the air."

There are tremendous new opportunities in these areas, and as more and more FM stations go stereo in many more markets, the sales potential simply opens to more and more dealers. A possible further development, keyed

Art-Phyl Creations, Newark, N.J., has introduced a new record rack that holds 120 discs. The unique feature of this unit is that it holds just about any size record and is relatively compact in size. The measurements of the item are 20 1/2 inches by 17 inches by 7 inches. It retails for \$6.95.



Conspicuously tied-in with the merchandising and promotional effort behind the Sima Colpix LP in its in-store display that shows basic bossa nova dance steps. The steps were worked out by the Fred Astaire steps and also shown off the cover of the Colpix LP.

All this equipment activity is traceable to the initial and continuing sales impact of the stereo record, and despite the headaches posed by the dual-inventory problem and its continued presence after a relatively unsuccessful attempt to put over a so-called compatible stereo-mono record, most dealers now evaluate stereo as one of the greatest things ever to happen to the business.

This is FM stereo. The new firm has developed two individual areas of new sales possibilities for dealers. First, there is the FM stereo receiver itself, already being made available at a broad range of prices and sizes. Secondly, is the vastly increased interest in stereo tape recording equipment, being sold in many areas now on the basis of "record your own stereo right off the air."

TO ALL RECORDING COMPANIES

The National Academy of Recording Arts And Sciences



invites you to participate in submitting listings of your product for the 1962 "Grammy" Awards Eligibility List. This covers recordings released during the Awards period December 1, 1961, to November 30, 1962.

For further details and your Listing Form, please fill in the box below and mail it without delay to NARAS, 9024 Sunset Boulevard, Hollywood 40, Calif.

Name of Record Company

By

Address

A BIG SMASH!
Fats Domino
'HANDS ACROSS THE TABLE'
'WON'T YOU COME ON BACK'
J-1085

IMPERIAL RECORDS
6425 Hollywood Blvd.
Hollywood 28, Calif.

Another Smash Hit!!

"All the Hits of 1962"

Jack Pleis

Cameo LP 1024

ONE-STOP RECORD SERVICE

Complete line of Spiritals, R & B and Catalog Merchandise.

Write to be placed on our national mailing list.

We ship anywhere C.O.D.

BARNEY'S ONE-STOP

1144 S. Kettle Ave., Chicago 12, Ill.
Phone: NE 8-0512

CUSTOM RECORD PRESSING

Mastering—Pressing—Labels

POLYMAX 100% ANTI-STATIC

SIDNEY J. WAKEFIELD

A. G. Box 1037, Phoenix 8, Ariz.
Event Club 682-232-0094

the FUTURE with a promise

Sales Impact on Dealers Still Felt

Continued from page 36

ready with more indicated is on the way.

Multi-Equipped

First, when the disks first began to appear, they were like babies without fathers. The only customers who had any kind of twin-channel reproducing equipment, were those on the top kick. At the time, it should be added, few of these ever converted their equipment for use with disk trouble. To them, tape was the only acceptable medium for stereo and one which "inferior" records would never replace.

Then, for the dealer, a great reproductive market was created. True, many sets were offered which could be readily converted to stereo later on, but the big market was in brand-new, dual-channel equipment, which began appearing in mid-1958. It provided a great opportunity for dealers to "sell up to the real thing" and smart dealers made buy with it.

First two phases were of the two-unit variety, one housing the basic amplifying equipment with changer, and the second, in a

matching cabinet, containing speakers for the second channel. The emphasis at the time, on both records and related equipment, was on the separation factor. Patah words enabled buyers to place the units a considerable distance apart to achieve the maximum effect.

Later, when "3-Channel" Label, dealers were given a different kind of unit, a so-called "Three-channel" arrangement incorporating a basic unit with detachable speakers for a right and a left channel. The center channel was a sort of "phantom" affair, blending elements of both right and left. This type of unit is still available in the portable field, although pressure from the National Better Business Bureau brought a cessation of the implication of a "third" channel in manufacturer advertising and promotion.

More recently, major interest has centered on self-contained, single unit stereo in console style. Cabinets are long, many of them well over 50 inches in length, with speakers for the two channels

Audio Fidelity Has Industry Agog

Continued from page 36

But what they considered some garbage was transmuted into professional gold by the audio alchemist.

First on Scene

Frey did not intend to set off a stereo stampede. His goal was more modest. He simply wanted to be first. He was. But he also triggered a chain of events that launched the stereo disc and phonograph a year early. An important link in that chain was a promotion-minded sales veteran Larry LeKashman, of Electro-Voice.

Electro-Voice, in addition to producing loudspeakers and microphones, manufactures ceramic stereo cartridges. These tiny elements are the heart of a stereo system. Stereo ceramic cartridges are easier to produce than their others and Electro-Voice began turning them out as fast as possible. They also produce the busker's vintage record for "packaged" hi-fi sets.

When LeKashman heard Frey's Stereodisc, he started a sales junket without parallel. He ended up with the biggest unit volume of any manufacturer in the business, more than a million units in less than six months. If Frey pulled the trigger that started the stereo disc, LeKashman was the one who led it into profitable pastures.

In one sense, LeKashman also made up Frey's mind. He kept calling on Frey to press more Stereodiscs. The dicker was reluctant. "Who can play them without stereo cartridges?" Then the calls began coming from audio stores with requests for air-tight shipments of 25's, 50's and 75's. The stores, wisely, were using stereo disc demonstrations as a traffic builder and they were selling Electro-Voice cartridges and Stereodiscs as fast as they could get them.

The rest of the component high fidelity industry lagged behind—but not too far. Fairchild was already almost as fast as Electro-Voice with a magnetic stereo cartridge, it retailed for \$250. It was skinned for Walter Stanton at Pickering to provide the most reasonable solution.

Stanton had been working on a magnetic stereo cartridge for months. A month after Frey's promotion, Stanton announced mass production of the "Stanton 45 X 45" cartridge. But he wasn't rushing delivery. He was waiting for the record industry as a whole to make a move.

It's worth noting that the stress had adopted a no-hurry attitude.

The stereo record was no longer news and some of this indifference entered itself to Stanton. He was spurred to action two months later in Los Angeles at the High Fidelity Show there. The goal was a demonstration put on by one of the biggest dealers in the West Coast city, Cap Kierulff. Kierulff took over Philharmonic Hall opposite the Biltmore Hotel. He demonstrated first with tapes and then with discs. The cartridge he used was Stanton's.

The tape demo drew the usual mild response; this was nothing new. The stereo disc was something else. It held the promise of stereo for all at popular prices and the idea of capturing two channels of sound in a single groove grabbed at the public's imagination. The response was tremendous. It actually applauded what they heard.

When Stanton returned to his Long Island headquarters, he immediately looked for full stereo production. He began shipping in June. And importantly, the price tag was the same as the cartridge's single-channel counterpart, \$29.95. For the first time, a magnetic cartridge was available in quantity—and at popular prices.

There were others that reacted quickly to that Billboard story five years ago—many others. The three highlighted here—Frey, LeKashman, Stanton—made unique contributions. Home entertainment will never be the same as a result. And the story continues.

Sylvania Brings Out 6 New Sets

WASHINGTON — Sylvania introduced six new stereo sets during a regional distributors' meeting here last week. There are three consoles, each with built-in AM-FM stereo and three portable.

The console units, in veneer cabinets of cherry, mahogany and walnut, feature extra-long styling, automatic (one-tenth octave) tone arm pressure, and power balance to provide precision sound quality at low volume levels. The sets fall in the \$299.95 to \$329.95 price range.

Two of the stereo portables offer swing-away speakers, while the third offers a remote speaker that stores in the carrying case. Suggested list prices range from \$79.95 for Model 45P32 to \$119.95 for the Swingmaster. The latter also features optional chrome tapered legs.

The Equipment Scene

Continued from page 36

the success of its stereo coffee table by adding two new versions with AM-FM radio. They'll hit at \$169.95 and \$189.95.

Zenith will be dropping in more low-end stereo merchandise. Fisher has introduced two new consoles, at \$499.50 in modern styling, \$549.50 in French Provincial.

WHAT ARE THE BIGGEST CITIES for FM stereo? Chicago is No. 1 in number of stations, with six now on the air. San Francisco and Detroit have five each. Los Angeles, San Diego, Philadelphia and Houston have four.

Many cities are expected to get their first FM stereo outlets during the first quarter of 1963. These will open up new opportunities for sale of hi-fi radios and the addition of FM stereo to radio-phonograph combinations.

A new survey shows that these cities are due to get their first FM stereo outlets between now and next March: Tucson, Ariz.; Worcester, Mass.; St. Joseph, Mo.; Atlantic City and Paterson, N. J.; Cincinnati, Ohio; Springfield and Tallahassee, Fla.; Hanover and Wilkes-Barre, Pa.; Seneca, S. C.; Lebanon, Tenn.; Lubbock and Midland, Texas; Eau Claire and Green Bay, Wis.

Information in this list is based on orders by FM stations in these communities due to start broadcasting. These communities are expected to convert their facilities to FM stereo broadcasting. By Christmas 1963, FM stereo broadcasts should reach about 90% of the nation's population.

Admiral Plans Big Consumer Drive

CHICAGO — Newspaper ads in 164 markets and a national advertising schedule calling for insertions in all consumer magazines of the Curtis Publishing Company during the first quarter, highlight home entertainment equipment promotion plans for the Admiral Corporation during upcoming months.

The Curtis schedule calls for ads in the Saturday Evening Post, Ladies Home Journal, American Home and Holiday. The ads will all be full-page in both color and black and white and will appear in each issue of each magazine during the quarter. Stereo equipment and radios will share the space with TV products, according to ad manager Charles S. Grillo.

STEVE ROSSI

Gleny Lee

w/

There's a

Broken Heart

ABC-10461

ABC-PARAMOUNT

FULL COLOR ALBUM

A Smash in Pittsburgh and Spreading!

"THE GYPSY CRIED"

B-447

LOU CHRISTIE

ROULETTE RECORDS

1631 B'way, N. Y., N. Y.

BUSTING WIDE OPEN!

JOE HENDERSON

'CAUSE WE'RE IN LOVE

w/

SAD TEARDROPS

AT DAWN

Told 1043

Nationally distributed by...

JAY-BEY RECORD CO., INC.

310 W. 48th St., N. Y. 24

BENT FABRIC

"CHICKEN FEED"

ATCO 6245

ATCO RECORDS

184 E. 9th St. New York 38

The hit single from

STOP THE WORD - I WANT TO GET OFF

By the star of the show

ANTHONY NEWLEY

What Kind Of Fool Am I w/

Gemma Build A Mountain

LORDY

45-1048

GIVE TO DAMON BUNTON CANCER FUND

In Chicago...

WHERE ELSE BUT THE

SHERMAN HOUSE

- Downbeat location convenient to shopping, theaters, business district
- Five famous artists' rooms including the Colgate Inn and the World of the Sea
- Completely Air Conditioned
- Drive-In Garage

... It's fun to stay at the Sherman

SHERMAN HOUSE

WORLD FAMOUS HOTEL

Clark & Randolph Street • Phone: CHicago 2-2001 • Telex: CH 1507

Autos leave direct via Sherman House Garage to and from both Chicago airports

Billboard Music Week takes great pleasure in announcing the opening of new sales and editorial offices in Nashville, Tennessee. Mark-Clark Bates, native of Nashville, will head the BMW office at



MARK-CLARK BATES

726—16th Avenue South,
Nashville, Tennessee.

1564 BROADWAY
8700 Square Feet

Central Air Conditioning
Very Reasonable Rental

Contact: Kenneth Loub of Collins Turin and Co.,
261 Madison Avenue, New York 16, N. Y.
Telephone: MU 2-4020

"LADY LUCK"

B/W

"WE'RE IN LOVE"

THE CREATIONS

SENSATIONAL!

TAKE TEN RECORDS

360 N. MICHIGAN, CHICAGO

POLYMA

PRESSINGS ADD A NEW SOUND DIMENSION

You can actually feel this exciting new clarity and presence in every musical in POLYMA. Available at RESEARCH CRAFT CORPORATION
1011 NO. FULLER AVENUE LOS ANGELES 46, CALIF.

when answering ads...

Say You Saw It in Billboard Music Week

Station \$ Loss

Continued from page 34

tions in 1960. Loss was \$2.6 million in 1961, \$2.4 the previous year.

Revenues attributed by 284 AF-M stations to their FM operation were \$2.9 million in 1961, as against \$3.4 reporting \$3.6 million in 1960. No FM revenue at all was

reported by 405 of the AM-FM's in 1961, and for 337 stations in 1960. The AM-FM's stations are not required to pull out the expenses and income (profit) attributed to the FM part of the operation.

All 938 FM stations in 1961 accounted for \$10 million in broadcast revenue, as against 789 FM's in 1960 making \$3.4 million. None of the 13 standard metro-

politan statistical areas, where three or more independent FM's reported financial data, showed profit for the market as a whole. In New York City four FM's made \$207,630, but expenses were \$317,567, and the market loss was \$109,937. In Chicago 15 FM's almost broke even with \$1,168,055 revenue, and \$1,180,376 expenses, for a slight loss of \$12,321. Higest FM coconcentration, 20 stations in the Los Angeles-Long Beach, Calif., area, made only \$952,357, with expenses

Hines Gets A.R. Job

NEW YORK—Dressed Hines has been named a.r. director for RCA recorded program service, a function of RCA custom. Hines has been assistant to the vice-president of Ziv-United Artists since 1957.

running to \$1,192,328 for a loss of \$39,911 by these independent FM's in 1961.

BUSINESS OPPORTUNITIES

INTERNATIONAL FRANCHISES: YOUR OWN BUSINESS OPPORTUNITY. We are looking for experienced salesmen to sell our products. We are looking for experienced salesmen to sell our products. We are looking for experienced salesmen to sell our products.

ESTABLISHED PUBLISHER WITH A.R. AND RECORDING SERVICE. We are looking for experienced salesmen to sell our products. We are looking for experienced salesmen to sell our products. We are looking for experienced salesmen to sell our products.

MISCELLANEOUS

CHRISTMAS COMEDY IS FEATURED IN THE December issue of "The New York Times". The comedy is a feature of the December issue of "The New York Times". The comedy is a feature of the December issue of "The New York Times".

NEW PROFESSIONAL COMEDY GROUP. We are looking for experienced salesmen to sell our products. We are looking for experienced salesmen to sell our products. We are looking for experienced salesmen to sell our products.

\$202,573 TO WRITERS. Your unpublished manuscript may be valuable. Our famous subsidy plan has returned \$202,573 to writers (mostly beginners) in the past seven years. We will publish, advertise, promote your book and pay you 40% of retail price. Send for FREE BROCHURE BE.

PAGEANT PRESS. 101 Fifth Ave., New York 3

EMPLOYMENT SECTION. We are looking for experienced salesmen to sell our products. We are looking for experienced salesmen to sell our products. We are looking for experienced salesmen to sell our products.

HELP WANTED. We are looking for experienced salesmen to sell our products. We are looking for experienced salesmen to sell our products. We are looking for experienced salesmen to sell our products.

MONEY-HUNGRY SALES REPS WANTED. We are looking for experienced salesmen to sell our products. We are looking for experienced salesmen to sell our products. We are looking for experienced salesmen to sell our products.

when answering ads . . .

Say You Saw It In Billboard Music Week

CLASSIFIED RATES

Per insertion

1st 2nd 3rd Each Additional Inch

Executive Advertising \$8 \$18 \$28 \$9

Business & Professional Advertising \$8 \$9 \$18 \$9

Minimum size ad is 1/2", approximately 32 words. 1" 70 words. All rates are for EACH advertisement, EACH line. Advertisements 2" or larger set in boxed style.

If Box number is used, add 10¢ words for boxed and address. Best number charge, 25¢ per insertion.

Deadline: Copy received in any office by Tuesday afternoon in issue distributed following Monday.

Billing only in United States and on orders of 4 insertions or more. All others cash with order.

BILLBOARD MUSIC WEEK

BUYERS & SELLERS

CLASSIFIED MART

A convenient market place for the best sources of equipment, supplies, services and personnel . . . serving more than 20,000 buyers, sellers, and users of music, records, tapes, home entertainment equipment, coin machines and many other related products throughout the entire world.

DISTRIBUTING SERVICES

RECORD DISTRIBUTORS

FLORIDA'S FASTEST GROWING DISTRIBUTOR



ANNOUNCES ITS NEWEST HOT LINE "HICKORY"

DON'T TAKE HER FROM ME

Kris Johnson-Hickory

WILLIE CAN See Thompson-Hickory

Other New Florida Music: LIMBO DRUM, PL. 1 & PL. 11 Young William & The Jamboree—Glenwood

STRANGER Buddy Green—Tyle

THE LONE TEEN RANGER Jerry Lewis—Amey

TOPPS DISTRIBUTING CO., INC. NEW ADDRESS: 2002 N.W. 10th Ave., Miami 27, Florida

Real Country & Western 45 R.P.M., disc-not 45 R.P.M., 10¢ per 100. C&W LP, big name artist, 95¢ per record, 45 R.P.M., assortment, \$2.00 per half-dozen. Send for confidential price list. Volume buyers, write

CLARKESVILLE RECORD SALES CO. P. O. Box 474, Washington Street, Clarksville, Georgia

NEW JERSEY GETS THE CHART MOVERS FROM APEX-MARTIN

KEEP YOUR HANDS OFF MY BABY Little Eva—Columbia

CHAINS Cookies—Columbia

I SAW LINDA YESTERDAY Dickey Lee—Smash

STRANGE I KNOW Marcella—Tone

LET ME TALK TO YOUR BOY Dean

APEX-MARTIN RECORD SALES, INC. 251 Washington St., Newark 5, New Jersey

RECORD MFG. SERVICES, SUPPLIES AND EQUIPMENT

RECORD PROMOTION & PUBLICITY

ACTON COAST TO COAST—MUSIC, 217 E. 10th St., New York 10003

RELIGIOUS RECORD INDEX offers FREE up-to-date index service on new releases; also lists order sources. In submission of the Q-C, send \$1.00 for index. Q-C, 1000 10th St., New York 10003

USED COIN MACHINE EQUIPMENT, PARTS AND SUPPLIES

WANTED: JAZZ, MUSIC, ARCADE, BOILING, VENDING, Juice Machines, Equipment, etc. up to \$1000. 1000 10th St., New York 10003

ART-PHYL CREATIONS 308 Franklin Avenue, Newark 14, N. J., N. J. 8-5100 N. Y. WO 4-2565

WANTED: JAZZ, MUSIC, ARCADE, BOILING, VENDING, Juice Machines, Equipment, etc. up to \$1000. 1000 10th St., New York 10003

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RESULTS??? Recent CLASSIFIED MART advertisement for distribution outlets brought 32 replies in 4 days!!! USE THIS HANDBY AD ORDER BLANK

Place Insert the following ad for _____ Associate Issues.

Classification: _____ Size: _____

☐ Set regular classified style. ☐ Set boxed classified style.

Copy: _____

Company Name: _____ Authorized by: _____

Address: _____

City: _____

BILLBOARD MUSIC WEEK BUYERS AND SELLERS CLASSIFIED MART

1544 Broadway, New York 36, N. Y. 1230 N. Grove St., Hollywood 28, Calif. 186 W. Randolph St., Chicago 1, Ill.

WITH THE COUNTRY JOCKEYS

Continued from page 29

Most two years," continues Mack, "although I'm not a week after Veritas." Bill writes further that he can use all country release sent him, AFs and LPs, on his 6 to mid-eight size. "Some of the disc-eries are very slow," writes Martin, "and by the time I get the releases they are on and off the American charts." "Some of the disc-eries are very slow," writes Martin, "and by the time I get the releases they are on and off the American charts." "Some of the disc-eries are very slow," writes Martin, "and by the time I get the releases they are on and off the American charts."

FOLK TALENT & TUNES

Continued from page 28

Nelson, Temple, Tex., December 31. . . . Harvie Jane Van left Nashville Monday (17) for a deejay swing through Oklahoma, Texas, New Mexico and Arizona to 1962 New Year's Eve. Harvie's record, "Biggest Broken Heart in Town" and "Naivety."

Frank Snow and His Rollin' Ranch Boys are back in Nashville, Tenn., for a string of 32 one-nighters through Texas, New Mexico, Arizona, California, Washington, Oregon and parts of Canada. December 30 finds Hank and his lads at the Masonic Temple, Des Moines, Ia., and December 31 they appear in the Great Western Exhibition Building, Los Angeles, to be followed with a date at the Shreve House, Hollywood, New Year's Day. Chet Atkins and Snow are putting the finishing touches on a new album, "Hank on the RCA Victor label, titled "I've Been Everywhere" recently sent in first package of American sets in France, Germany and Italy under Snow's new firm, the Gascia Gunther Agency, with headquarters in Frankfurt, Germany. Tex Ritter co-chaired a 10-day tour of Germany for the Snow office Sunday (16).

Local 6 Elects Pop for 7th Term

SAN FRANCISCO — Charles (Pop) Kennedy was re-elected last night by his seventh consecutive year-term as president of Musicians Union Local 6, this city.

A complete count of ballot cast by 1,540 of the local's 6,000 members in San Francisco, Alameda, San Mateo and Marin counties showed Kennedy victorious with a score of 1,209 over his rival's 329, Peter Barry.

The business agent was also re-elected in a more closely contested battle. Eddie Burns was continued in office by a vote of 782 to 713 over Billy Catalano.

Vice-president for the new term is Al Aronold, and others re-elected without opposition were Paul Rosen as secretary and Ernest Carr as treasurer. Elected to the board of directors were two new union members, Vernon Alley and William Wagner.

Park Show Coin Exhibits

Despite a predominance of park, carnival and fair exhibits at this year's amusement park show, several new coin machine models were on display. Chief of these were a new golf game by Koerner Products, a Kiddy Kolor Kartoon movie by Urban Industries, and a new Pex candy vender by International Mutoscope. Full details of the park show and the machines appeared in *BMW's* December 8 issue. Here are a few of the machines shown.



Kiddy Kolor Kartoon (Urban)



Pex Candy Vender



Urban Peek-A-Rama



Koerner Golf



Exhibit Supply Plastic Laminator



Exhibit Supply Card Vender



Mutoscope Photo Machine

Seeburg Maps '63 Strategy

By ELTON WISENHUNT

NEW ORLEANS — Seeburg officials staged a two-day planning sales strategy meeting last week for distributors of several Southern States which radiated tremendous enthusiasm and a bright outlook for 1963.

The distributors and their sales staffs, meeting at the Hilton Inn, heard plans of expanded production, rave notices on the new console-type phonograph using collections 35 to 40 per cent and reports that Seeburg sales for 1962 almost doubled those of 1961.

Main reason was the manufacturer's vending line, which was taken on a few years ago and grew in leaps and bounds this year.

Major Acquisition
Officials announced to distributors and their staffs at the meeting Seeburg's acquisition of a major coin machine manufacturer. Details are being withheld until the final papers are signed.

Distributors present at the meeting were:

Ralph Gabrielson and his brother, Gunnar Gabrielson, G. K. Gabrielson Distributing Company, Atlanta.

Simon Wolfe and his sales staff of five, Wolfe Distributing Company, Jacksonville, Fla.

Hoddy Franz and his sales staff of five, H. A. Franz Distributing Company, Houston.

W. F. O'Connor and staff of five, O'Connor Distributing Company, Dallas.

B. J. Nichol and staff of two, B. J. Nichol Distributing Company, San Antonio.

George Sammons and staff of two, Sammons-Penningson Company, Memphis.

Bernie Inge and his brother Sug Inge, Inge Distributing Company, Charlotte, N. C.

James Crosby and Louis Bordenale, managers of Wolfe Distributing Company, New Orleans, who were hosts of the meeting.

Seeburg officials who attended:

Jack Gordon, executive vice-president; William F. Adair, vice-president in charge of sales; Edward Claffey, vice-president in charge of phonograph sales; Brother Brother, manager of vending division; Stanley Jarocki, assistant sales manager; Charles Smith, service manager; Lloyd Howle and Joe Fitzpatrick, vending district managers; Edward Blankenbecker, district music manager; Dick Murphy, district game manager.

Hurvich Calls for Coinmen Groups to Meet Same Time

BIRMINGHAM — A leading coin machine distributor called for all coin machine conventions to be held simultaneously, adding little to the "one association, one convention" debate.

Max Hurvich, Birmingham Vending Company here, noted that "something must be done to bring all groups together, as it is very expensive for operators and distributors to attend all (coin machine) shows separately."

Hurvich suggested that "perhaps a start could be made" if all associations planned their conventions at the same time and place or no more than a day or two apart.

Cites Debate

The Birmingham coin machine distributor, who has spent more than 30 years in the business, was alluding to the industry debate during the past few weeks centered around strengthening Music Operators of America, the juke box operators' association.

Hurvich's comments are particularly significant in that he is a distributor of juke boxes and games, as well as vending machines. The Birmingham veteran belongs to MOA and National Vending Association, the bulk vending trade association.

Keeler, Cekal Get Seeburg Exec Positions

CHICAGO — The Seeburg Corporation last week named John J. Keeler controller and James F. Cekal assistant controller, according to an announcement by James W. Hargel, financial vice-president. Keeler was controller with the Bert Mills Corporation at the time it was acquired by Seeburg in 1957. Prior to that, he was controller for the Northwestern Electric Company, Chicago. He is a graduate of Northwestern University with a B.S. degree in business administration and lives in River Forest, Ill. Cekal has been a senior accountant on the auditing staff of Arthur Andersen and Company and is also a graduate of Northwestern University.



MAX HURVICH

association headquarters in Chicago.

The one association-one convention debate was kicked off several weeks ago with an open letter to the industry from J. Harry Snodgrass, MOA president, calling for the entire industry to unite into one strong and dynamic national association — this association to take the lead in facing the common problems of the manufacturer, distributor, operator and allied businesses.

Snodgrass later clarified his views

in the effect that he was not suggesting that the various coin machine associations lose their identities but that he felt they could all function side by side toward a common goal.

Meanwhile O. L. (Bob) Sitter, head of the coin machine distributors' association, issued a statement

(Continued on page 30)



Season's Greetings

to our many friends from your

**BILLBOARD
MUSIC WEEK**

editorial and advertising Coin Machine Staff.

AARON STERNFIELD

DICK WILSON

DENNIS HYLAND

NICK BIRO

PAT JONESCUE

WURLITZER SETS 1st SHOWING OF NEW JUKE BOX

MILWAUKEE — United, Inc. has set January 12 as the date for unveiling its new Wurlitzer juke box. It will probably be the first distributor showing of the new Wurlitzer. Location of the showing will be announced to the trade shortly, according to Harry Jacobs Jr., United president. "We plan to make this the biggest debut a new juke box model has ever had in this town," he says. "It will be an all-day event, held in one of Milwaukee's newest hotel-motel spots. Plans include a sales seminar for operators, cocktail party and dinner, plus a style show and other special events for the

Bitter Cold Heats Things Up Inside Taverns

By NICK BERO

CHICAGO—A week ago, operators were complaining about warm weather ruining their business. This week, the weather man ran up the red flag, and everybody was happy, at least as far as juke box collections were concerned.

Most of the Midwest and parts of the East were crippled with heavy heavy snows and sub-zero temperatures. Whatever the effect on the rest of the economy, the taverns and lounges were full and juke boxes and games were starting to warm up.

Several operators around Chicago noted that collections picked up considerably and were well ahead of the same time last year. On other parts of the Midwest—Michigan, Wisconsin, Indiana,

Iowa, Minnesota and Nebraska, to mention a few States—collections were likewise up.

Programming, however, was being aimed primarily at standards and Christmas material, with traditional oldies continuing to dominate the holiday fare.

Among the new pop singles a lot of things were moving moderately, but nothing was setting the world on fire.

At Singer's One-Stop, Fred S. Sifton reported good operator action on "From a Jack to a King," Ned Miller, Fawcett; "Up on a Roof," the Drifters, Atlantic; "I May Not Live to See Tomorrow," Brian Hyland, ABC-Paramount; "The Darkest Street in Town," Jimmy Clanton, A&M, and "Fly Me to the Moon," Mark Murphy, Riverside.

At Music Box, Russ DiAngelo said the hottest breaking tune was "My Dad's Paul Petersen's Choice," on Philips. Also getting good operator action is "Go Away Little Girl," Steve Lawrence, Columbia; "My Dad's Paul Petersen's Choice," "Santa Claus Is Watching You," Ray Stevens, Mercury, and "It's Up to You," Rick Nelson, Imperial.

At the Chicago Club, Bob Crosby continues to be top dog with his now-immortal "White Christmas." Another near-classic is "Little Drummer Boy," by the

Hurry Home Chorus. Other Christmas items doing well are these Brenda Lee, Bobby Helms, Bobby Rydell, Chubby Checker, Nat King Cole and the Four Seasons.

Christmas shopping in the stores is off to a healthy start and operators feel this is a good omen, at least as far as there being a lot of customers to collect from.

"People seem to be spending more and going out more," one big South Side operator noted. He said that activity was not restricted to

the usually hot A.B. locations, but was coming in across the board.

A larger Northern Side operator cited a pickup in many of the suburban and county locations. Another on the West Side said that he does even pick up in both the city and suburbs.

"Biggest play is occurring in the 'friendly gathering place'-type locations, where the customers are few, is not too unusual. Those locations with both a juke box and game also seem to be doing a little better than just music spots.

Puts Programming in Hands of His Collection Routemen

By BOB SUDYK

CLEVELAND—While general programming information is of some help to juke box operator, Carlos Cornella, president of Cadillac Music Company here, feels there is no substitute for personal programming, with each location treated as an individual case.

Cornella believes that the key to successful juke box programming is the routeman who takes the trouble to find out what his locations want.

"There is no scientific way to figure what will make money for you in a juke box. Trade paper charts are helpful but the best way to know what to play is the way we do it," he explained.

Cadillac Music's three collection men handle all the programming themselves.

"I put all of the programming in their hands and it will work wonderfully for me," said Cornella.

Each man has a special mix area of activity and he concentrates

on it alone. One fellow is in charge of jazz record buying or collecting, including rock and roll. Another centers his attention on popular and country music and the last devotes full time to the classics and the standards.

"Each collector scans the trade paper charts, handles all the mail from the record companies and distributors, talks to salesmen, interviews the location owners, and does the buying. But each one of Cadillac's collectors concentrates only on his specialty.

"If a good jazz tip is located on the pop man's route, the jazz man will still handle the programming there. Specializing is important today," said Cornella.

"More Than a Collector. This gives the collector added responsibility but it gives him the enjoyment of making more important role in the company. He becomes more than a collector," he added.

"For a long time I used to make the record purchases and we would end up with some real dogs. How

could I know the locations as well as the fellows who were servicing them?" Cornella asked himself four years ago.

It was then that Cadillac's collectors began to take charge of programming. Cornella admits that he does even know what they buy and doesn't care.

"We are doing better business since then. We are more efficient and are giving our locations exactly what they want," he declares. "I trust my boys completely. If you can't trust them to handle this sort of job, why wouldn't you have hired them in the first place."

Regular Replenish. Cadillac Music's limit is between 12 and 15 new titles the net take of that week for fresh disks for use the following week. Cornella has found this regular regimen to work successfully for him.

The firm, which was started in 1946 and covers a radius of 25 miles across Northern Ohio, has proved that sub-stationing is as efficient in music programming as how-to-do-it.

Recent Stereo Releases For Music Operators

All titles listed below are custom 32½ stereo singles packaged for the juke box operator. Other packagers or record companies may get weekly listings of their product by sending releases to Juke Box Reviews, Billboard Music Week, 1564 Broadway, New York 36, N. Y.

Rowe-AMI Top Talent

"Romblin' Rose," Nat King Cole, Capitol (Pop vocal)

"Your Cheviot, Your Smile/How Hot My Heart Is the Other Man's Hot Heart/Big by My Side/Sing Another Song (And We'll Go Home)/When You're Smiling/Goodnight Love, Goodnight/I Don't Want It That Way/We'll Have to Go/Waterloo Hounds/Twilight on the Trail

"Big Bands Back," Doc Silverstein, Command (Pop Instrumental)

Leave for Sale/Flamingo/Greatest Johnny One Note/Remember/My Party's Volcanic/It's Love/That's the Look of Love/I'm Glad for You/Forever Early

DOUBLE-PLAY DISKS

Two-sided action may be expected from the following records. For the juke box operator limited to from 100 to 200 sides per machine, they represent maximum programming effectiveness. Records listed below have both sides either on the 100 or have recently been on the 100. See Spotlight Reviews for additional information on double-play disks.

YOU ARE MY SUNSHINE
AND
YOUR CHEATING HEART

AND
HOTEL HAPPINESS

AND
STILL WATERS RUN DEEP

AND
LET'S KISS AND MAKE UP

AND
TROUBLE IS MY MIDDLE NAME

AND
IT'S UP TO YOU

AND
I NEED YOU

AND
THE CHIMPUNK SONG

AND
ALVIN'S HARMONICA

AND
I CAN'T HELP IT

AND
I'M SO LONESOME I COULD CRY

AND
A LITTLE BIT NOW

AND
SHE'S A TROUBLEMAKER

AND
ME AND MY SHADOW

AND
SAM'S SONG

RAY CHARLES
SAC-Preempt
16075

BOBBY DARIN
Mercury
72653

BOBBY VITON
SAC
991

RAY CHARLES
Imperial
8961

DAVID REVELL & THE CROCODINES
Liberty
60206

JOHNNY CASH
Columbia
1426

RAY CHARLES
Imperial
8979

FRANK SINATRA & SAMMY DAVIS JR./PAUL
MARTIN & SAMMY DAVIS JR.
Capitol
30178

May the Disk Peal for Thee

DENVER—A famous clergyman once made a pile peddling something called "10 Rules to Fortify Your Faith." And while it's doubtful if success in any endeavor can be achieved by observing 10 rules, there are some steps which juke box operators can follow to increase play. Of course, there are a lot more, but seven is a nice odd figure. So here they are:

1. Separate current hits from the rest of the music menu. One Denver operator uses a brightly colored foil-covered label strip for the No. 1 hit of the week, with records changing sharply with the usual new and white labels, so that everyone scanning the music menu is bound to give it some thought.

The label party particularly divides with people who have heard the title of a new catchy top hit, but are not sure that they have heard the tune itself. It's worth a dime to find out.

2. Merchandise your music. One operator attaches a small card, Scotch-taped inside the phonograph, which indicates "No. 22 is 'Wolverine Mountain'." The note is written with a speedball pen, on a three by four-inch card. It will often stimulate curiosity and remind customers of top-notch new hits. The device has always got new bits off to a better start, or increased play on established ones.

3. Where an extremely popular bandster, bar owner or restaurateur is involved, it's wise to find out what his own favorite selection is, and then identify that on the juke box menu. One Denver operator, experimenting with this

idea, listed a black label only as "Bernie's favorite"—referring to Bernie Schwartz, the bar owner. Customers who appreciate kindnesses and sincere welcome from their host will invariably play the number "in Bernie's honor." In one week, a bartender's favorite, selected like this, was played over 160 times.

4. Shifting stimulates play from people who normally give little thought to the juke box. One Denver operator gives customers 10 bars or restaurants 10 dimes, for record change. When an elderly couple comes in, for example, the waitress approaches the couple, and what their favorite old number is, and then plays it with one of the dimes.

Because this operator programs many more old favorites than usual, the chances are that the disk is there. The normal reaction is to play the couple's favorite, honored to be dropped in at least a quarter to reapreciate.

The idea is by no means confined to older people, the Denver operator said—newbies, or even engaged couples, usually have "our song" which can be located on the juke box spinners. If not, waitresses promise that the number will be added as soon as possible.

This latter touch creates good will, is likely to bring the customer back, and is a distinct novelty to customers in busy taverns and restaurants.

5. A simple idea which has created much conversation and appreciation on the part of regular customers of taverns is a "reward"

for participating in suggesting a number.

Here, the operator of the tavern asks the patron to suggest a number they would like to hear on the juke box. Whenever such a record is added, a notation goes to the location owner or bartender to "play it free" for the person who made the suggestion.

The bar makes good on the offer by issuing still dimes, and, if possible, the customer suggests that the juke box operator listened to his suggestion, will show his appreciation by much more play. The result is old favorites, as there, says one Denver operator with more than 300 locations. Most operators normally add 10 per cent or even 20 cents, and amounting to 60 per cent or even 80 per cent of the total menu.

The result, after a year's time, has been fantastically increased collection, simply because there are many more people who would rather listen to a record or a few dimes, or a vocal than suffer through twist music or jazz.

The Denver operator has been pleasantly surprised to find this sort of planning on the music menu pays just as good results in one location as another. Consequently, he plans to add 10 records every two weeks, just to make sure that is

(Continued on page 39)

Multiples Sell Efficiency, Success

Continued from page 44

equipment is done in the shop and only the head is exchanged on location. In the case of machines vending only capsules, pens, etc., filling is usually done on location. Major repairs are done at the shop. Complete servicing records are kept on all locations and each bulk vending machine.

New Locations

Periodically, time is allocated for finding and getting new locations, but frequently new locations are acquired during regular servicing schedules. Currently, Brehrer finds he can get the locations faster than the machines to put in them.

Brehrer puts his sales pitch to prospects in familiar terms to the location owner. For example, Brehrer explains, "a grocery chain operates on about 1.2 per cent to 1.5 per cent net profit. I show the

owner how \$10 from my machine is not profit to him and that he would have to sell \$1,000 worth of groceries to get that much. Also, I tell him that today's business is so competitive that he must bring all the income he can out of the products he is selling and always be on the lookout for new sources of income.

"I show him pictures of my installations and show him what the machines are doing on locations for others (sometimes his competitors) and that he should have the benefit of this additional income—a per cent of the gross—plus business, a term they like to hear."

Point-of-Purchase

To promote business in existing locations, Buckeye Vendors uses gumsticks, stickers on machines or inside and styrofoam displays.

which are changed from time to time to catch children's interest, although it is felt the merchandise and appearance of the machines speak for themselves.

Multiple installation racks in supermarkets and discount houses are placed as near as possible to entrances, exits or check-out counters. Smaller coin denomination machines are placed on the bottom of the rack and higher denomination vendors on the top and the racks are positioned so the machines are not apt to be hit by shopping carts.

A formula for success? Brehrer feels there is no substitute for hard work and offers the following pointers:

"First," Brehrer says, "put out machines that are attractive and clean, and put out merchandise with kid appeal."

Operating Tips

"Second, make sure the machines operate consistently well. Coin mechanisms may become faulty, dispensing mechanisms sometimes don't work right and sometimes certain products do not work properly in certain types of machine. Don't let the public decide whether the level of operation is satisfactory all those things out beforehand and make whatever corrections are needed. In early days, I used to bring the berry off each capsule as I drove on the route, so that the capsule wouldn't hang up in the dispenser. I discarded thousands of capsules before changes in design of capsule and machine made this unnecessary."

"Third, keep trying every item

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BILLBOARD MUSIC WEEK 49

that comes out, in moderation, and load up your machines with what proves to be good.

"Fourth, don't be afraid to put in long hours—the extra hours make the difference," Brehrer concludes.

A charter member of the Ohio Vendors Association, Brehrer extols the benefits of membership in the OVA, claiming, "you are on the inside on legal and tax problems and are able to take proper steps for the preservation of your business. I think the meetings are stimulating and the exchange of ideas and know-how beneficial."

Brehrer, an avid camera bug, has a keen interest in ornithology—observing, studying and photographing different species of birds and flowers, but, above all, says Brehrer, he is "a dedicated president minister of the South Congregation of Jehovah's Witnesses in Columbus."

Point-of-Purchase

Continued from page 45

merchandise his goods at the point of sale, he'll miss out on a lot of potential business. Since Feltz Vending instituted its card system several months ago, average per-machine collections have risen 15 per cent as compared with the same period a year earlier. Feltz attributes this increase to the display cards.

Display cards are particularly effective in colder weather, Feltz said. He pointed out that youngsters are apt to spend less time examining the contents of an all-weather machine on an outside location when the air is nippy.

Therefore, he added, the lot must be stopped in his tracks by an arresting display. The cards provide such a display.

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May the Disk Peel for Thee

Continued from page 43

constant parade of old favorites is always on list.

6. Mix more with patrons, to sample their music tastes. Not enough operators make it a point to spend entire evenings in locations, exploring the musical tastes of tavern or restaurant patrons.

Wallpaper Decor

Continued from page 42

same pattern for an exact match. Entertaining juke box operators are making the most of the situation by pulling elderly rolls of wallpaper in the back rooms of wallpaper stores, looking for a near match, and in this way placing location owners who are upset with the appearance of new stereo speaker installations.

One operator, Amos Bertelides, gave up on the wallpaper quest early this year, and since then has been using large sheets of hard-wood plywood, cut to cover the faded wallpaper area, and then finished in a handsome dark stain which matches the hardwood used on the speakers themselves.

With Phoenix expanding rapidly, and many new restaurants, taverns, cocktail lounges and snack bars being opened, more wall speakers are being employed than at any time in the city's history, according to Bill Bryant, of Valiant Amusement Company, Wurlitzer distributor for Phoenix.

Though it is admittedly difficult to get a firm talk from the family right after night, nothing pays better dividends than first-hand chat with bar patrons on the music subject. Most people, of course, have never seen their juke box operator or talked with him personally—and thus, introducing himself as just that, carries a momentary amount of weight.

People will open up, confess to dislike of the rhythmic selections on the juke box at present, and voice their true wants. In about 19 out of 20 cases, volume always picks up, simply because the music menu has been shaped to fit the tastes of the people who are in the tavern instead of the "general public."

7. Sell the accumulator slot more aggressively. Not enough people realize that a saving can be accomplished by using the accumulator chute for musical credit, or the 50-cent slot on other machines, two Denver patrons agree.

Realizing that the bulk-purchase saving was not known to enough people, this pair hit upon the idea of installing a loud bell beneath the 50-cent chute, offering nine times for 50 cents. Whenever a customer rings the bell with a half dollar, the bar immediately serves him a free beer—the cost of the beer split equally between the operator and location owner.

The sound of the bell, of course, naturally puzzles most customers in the location and leads to questions, which on explanation, encourages more people to buy nine favorite records for 50 cents, rather than digging for change and playing only one or three at a time, as the case might be otherwise.

Max Hurvich Calls on Coinmen

Continued from page 41

calling for a single coin machine convention but conducted by the separate associations.

Hurvich's letter seems particularly apropos in that it sums up industry thinking on the debate as it has developed to date. Most travelers now feel that it is unrealistic to expect all the various coin machine associations to merge—no matter how desirable such a solution might be.

However, the idea of having them stage their conventions simultaneously in the same general area seems appealing. For one, most operators have now diversified to the point that they operate at least two or three different types of equipment.

Virtually every juke box operator also has games and cigarettes—many have also gone into kiddie rides and other types of vending machines such as candy, drinks and even ball vending.

The bulk vending operators in turn are eyeing major equipment vending and the major equipment vending operators are more and more interested in kiddie rides, background music and juke boxes.

This leads to another reason, as suggested by Hurvich, that operators find it too expensive to go to all conventions and end up going to one.

Of the various associations, the National Automatic Merchandising Association (NAMA), the major equipment vending group, is by far the biggest and strongest.

Hurvich notes that gives a choice of attending only one show, the operators choose NAMA.

This in turn hurts MOA, the juke box group, and NVA, the book vending group. "MOA and NVA would benefit by having many people who probably never attended either one of their shows, also many of the others

would be able to attend NAMA," says Hurvich, commenting on the advantage of a single convention being one place.

"Perhaps when each group meets with the other group they might find out the operators are not as different from their own group. We all knew there was a time when there was a definite cleavage, even so-called vending machine operators and music operators and manufacturers. However, everyone knows now there is so much interlocking that there is very little separation," Hurvich says.

"It may not be too late now for MOA and NVA to plan their conventions at the same time and the same city where NAMA will meet next fall," concludes Hurvich.

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